

# COLLEGE ENGLISH

VOLUME 23

DECEMBER 1967

NUMBER 3

Gordon E. Bigelow: A Primer of Existentialism

**MODERN AMERICAN FICTION**

EDITH WHARTON

THOMAS WOLFE

JAMES T. FARRELL

WILLIAM FAULKNER

J. D. SALINGER

ERNEST HEMINGWAY

JOHN STEINBECK

E. B. WHITE

*Three notable paperbacks  
for use next semester*

ALFRED KAZIN

**THE OPEN FORM: Essays for Our Time**

*Recently published*—a fascinating collection of twenty-nine modern and highly individual essays, representing a wide range of topics and interests. Includes such distinguished writers as E. M. Forster, C. P. Snow, Edmund Wilson, Robert Graves, Sir Winston Churchill, Lionel Trilling and H. R. Trevor-Roper. With headnotes to each section and a general introduction by Mr. Kazin.

"Mr. Kazin's collection is one of the finest of its kind that I know of."

—ASHUR BAIZER, *Ithaca College.*

"*The Open Form* is as instructive and refreshing to the instructor as to his student. It is quite a feast."

—BEN W. FUSON, *Kansas Wesleyan University.*

335 pages, \$2.95

LAURENCE PERRINE

**STORY AND STRUCTURE**

This introductory text gives the student clear guidance in the various elements of fiction and shows him how to understand, enjoy and make judgments about the short story. Of the forty complete stories anthologized, twenty-nine are analyzed in detail.

"An excellent book. . . The explanations are sensible and restrained, the questions provocative and to the point, and the selection of stories is judicious."

—KARL KROEBER, *University of Wisconsin.*

532 pages, \$2.95

LAURENCE PERRINE

**SOUND AND SENSE: An Introduction to Poetry**

Long a classroom favorite, this celebrated text-anthology presents over 200 classic and modern poems for the student beginning a serious study of poetry. Contains sixteen chapters which thoroughly explore and illustrate the nature and variety of the poetic form.

"By far the best poetry book for Freshmen that I have seen."

—TIMOTHY O'SULLIVAN, *DePaul University.*

272 pages, \$2.50

Examination copies upon request.



**HARCOURT, BRACE & WORLD, INC.**

750 Third Avenue, New York 17, New York  
1855 Rollins Road, Burlingame, California

*Enthusiastic praise for . . .*

## **DRAMA ON STAGE**

Edited by Randolph Goodman, Brooklyn College

"This book, wet with the tears of 'angels,' takes drama away from the sleepy eyed rumblings of pedantry and places it where it belongs—in a theater—chilled by every stagehouse draft and redolent of the glue in the paint room. It's a real theater experience."—George Schoenhut, Dartmouth College. "A book based on an unique idea which should prove to be very useful to the student of play production."—Edward Cole, Yale Drama School. "It's a first-rate book, exactly right for introductory courses in drama and/or theater."—Robert G. Shedd, The Ohio State University. "I cannot compliment this text too highly . . . it combines a shrewd selection of plays (excellently translated where necessary) with a synthesis of views of those persons who are involved in the production of theater in a serious way."—Robert H. Hethmon, University of Wisconsin. 1961, 486 pp., \$4.50 paper

## **THE SHORT STORY AND THE READER**

Robert Stanton, University of Washington

"A fresh approach." "One of the best texts I have seen." "A rich collection of significant stories." "The critical comments are invaluable." "Important and provocative questions." "Especially valuable is the extensive and well written introduction." 1960, 569 pp., \$4.95

## **PREFACE TO CRITICAL READING, 4th Ed.**

Richard D. Altick, The Ohio State University

"This is the kind of solid text that one is pleased to see survive. . . . Throughout the text and the exercises, reading and writing are treated as mutually ancillary disciplines. . . . The book is generously supplied with exercises that are something more than just busy work."—from a Review in *Composition and Communication*.

*Two new titles scheduled for January*

### **Paragraphs for Practice:**

### **A Workbook in Rhetoric and Grammar**

William Coyle, Wittenberg University

208 pp., \$2.00 tent., paper

### **Readings in Communication from Fortune**

Francis W. Weeks, University of Illinois

160 pp., \$1.75 tent., paper

**HOLT, RINEHART AND WINSTON** 383 Madison  
New York 17

Remember **1962** It's the Year  
Macmillan Brings You...

### **TWELVE AMERICAN WRITERS**

By **WILLIAM M. GIBSON**, New York University, and **GEORGE ARMS**, University of New Mexico

Many of the best short works of Emerson, Hawthorne, Poe, Thoreau, Whitman, Melville, Dickinson, Twain, James, Frost, Eliot, and Faulkner appear in this anthology. *Important Feature:* Criticism by these writers of their own and others' work (plus cross-references to related criticisms by other writers) help students achieve a general view of the continuous development of American literature.

### **HUCK FINN AND HIS CRITICS**

By **RICHARD LETTIS**, C. W. Post College, and **ROBERT FRANCIS McDONNELL** and **WILLIAM E. MORRIS**, both of Ohio University

Geared specifically to freshman-sophomore courses, this paperbound book includes the complete text of Mark Twain's classic novel; 13 critical articles in chronological order, suggestions for essays and research papers, and a complete bibliography on Twain. The famous "raft passage" from the original manuscript (later published in *Life on the Mississippi*) is presented as an appendix.

### **THEMES & RESEARCH PAPERS**

By **BEN R. SCHNEIDER, JR.**, and **HERBERT K. TIOSSEM**, both of Lawrence College

This excellent paperback text does for the mechanics of composition what Strunk & White's *The Elements of Style*—the famous "little book"—does for style and usage. Confining itself to the essentials, concisely expressed, it is the first text designed specifically as a *tool* for the student—and the professor who grades his papers.

### **MODERN ESSAYS:**

#### **A Rhetorical Approach**

By **JAMES G. HEPBURN** and **ROBERT A. GREENBERG**, both of Cornell University

Forty-four essays of the highest calibre are organized into five sections according to major rhetorical topics—unity, organization, strategy, point of view and assumption, and tone and style. The readings, selected from the works of leading British and American writers in the past 100 years, have one predominant aim: to improve student writing by focusing attention on rhetorical problems through examples that withstand the closest analysis.

### **AN ANATOMY OF PROSE**

By **CHARLES CHILD WALCUTT**, Queens College (New York)

A thoroughly tested new method for improving basic writing skills is presented in this pioneering text—the oral approach to rhetoric. The relatively short selections are intended to be read aloud so that students learn to *hear* the basic shapes of the English sentence and to develop an "ear" for punctuation and structure.

### **READING FOR RHETORIC:**

#### **Applications to Writing**

By **CAROLINE SHRODES**, **CLIFFORD JOSEPHSON**, and **JAMES WILSON**, all of San Francisco State College

An entirely inductive approach to rhetoric, using carefully selected readings and exercises. The editors emphasize the concrete application of rhetorical principles by forcing students to confront in their own writing the same problems that they analyze in the readings. *Important Feature:* Extensive teaching aids.

### **THE MACMILLAN COMPANY**

80 Fifth Avenue, New York 11, N. Y.

A Division of The Crowell-Collier Publishing Company

# COLLEGE ENGLISH

AN OFFICIAL ORGAN OF THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH

*President* HAROLD B. ALLEN  
*University of Minnesota*

*Executive Secretary* JAMES SQUIRE  
*University of Illinois*

*College Section Chairman* AUTREY NELL WILEY  
*Texas Woman's University*

*Editor:* James E. Miller, Jr., *University of Nebraska, Lincoln, Nebraska*

## ADVISERS, 1961

Edwin H. Cady, *Indiana University*; Wallace W. Douglas, *Northwestern University*; William Frost, *University of California (Goleta)*; Frederick J. Hoffman, *University of California (Riverside)*; Richard M. Hosley, *University of Missouri*; Judson Jerome, *Antioch College*; Charlton Laird, *University of Nevada*; R. M. Lumiansky, *Tulane University*; Winifred Lynskey, *Purdue University*; Maynard Mack, *Yale University*; James M. McCrimmon, *University of Illinois*; Alan D. McKillop, *Rice University*; Harold C. Martin, *Harvard University*; Henry Popkin, *New York University*; Paul Roberts, *San Jose State College*; John C. Sherwood, *University of Oregon*; Rosemond Tuve, *Connecticut College*; Earl R. Wasserman, *Johns Hopkins University*; Stephen E. Whicher, *Cornell University*.

Vol. 23	CONTENTS FOR DECEMBER 1961	No. 3
	A PRIMER OF EXISTENTIALISM: <i>Gordon E. Bigelow</i>	171
IMAGERY AND SYMBOLISM IN <i>Ethan Frome</i> : <i>Kenneth Bernard</i>		178
THOMAS WOLFE'S DON QUIXOTE: <i>Richard S. Kennedy</i>		185
<i>Studs Lonigan</i> : SYMBOLISM AND THEME: <i>Edgar M. Branch</i>		191
LOVE AND MONEY IN THE SNOPEs TRILOGY: <i>Paul Levine</i>		196
THE FALLEN IDOL: HOLDEN CAULFIELD: <i>Peter J. Seng</i>		203
THE MOVIES IN THE RYE: <i>Bernard S. Oldsey</i>		209
VERSE: ON EXISTENTIALISM AND ZEN: <i>Conrad Hilberry</i>		215
ROUND TABLE: Hemingway's Don Quixote in Pamplona ( <i>Robert O. Stephens</i> ); Faulkner's "The Bear": A Note on Structure ( <i>Richard J. Stone-sifer</i> ); Meaning and Form in <i>Intruder in the Dust</i> ( <i>Donna Gerstenberger</i> ); Steinbeck's "Flight": The Myth of Manhood ( <i>Dan Vogel</i> ); J. D. Salinger: The Fat Lady and the Chicken Sandwich ( <i>James E. Bryan</i> ); E. B. White's "The Door" ( <i>William R. Steinboff</i> ); Verse: Full Moon ( <i>Robert Huff</i> )		216
COUNCILLETTER: Report of the College Section Chairman ( <i>William S. Ward</i> ); Verse: S.A.D. Story ( <i>Samuel Withers</i> )		233
NEWS AND IDEAS: ( <i>Louis Leiter</i> , Editor); Verse: To an Angry Young Man; ASTRONAUTS ( <i>Robert Beum</i> )		235
BOOKS: ( <i>Robert E. Knoll and Bernice Slote</i> , Editors)		238

## Civilization and Survival

Most of us who teach English have in these anxious times had fleeting sensations of the futility of pursuing our profession in a world teetering crazily on the brink of oblivion. We have twinged as we have felt the absurdity of talking about seventeenth-century lyric poems or eighteenth-century picaresque novels while just outside the classroom hovers twentieth-century annihilation. Where is the harmony of a graceful love song from the past and the wailing fall-out siren of the present? What is the real measure of distance between the verse on the page of the book and the tension rising with the winds outside the window?

A little reflection will surely relieve us of our doubts. There is much talk these days of the necessity of avoiding nuclear war if we are to save civilization. But what is the civilization we would save? Does it lie in the chromium plate on our automobiles, or in the array of buttons on our TV sets, or in the cellophane wrapping on our packaged foods? In our can openers or our light-switches or our pop-up tissues? What manner of vessel is it that contains this civilization that has suddenly, in sight of its annihilation, become so precious? Is it vacuum packed and hermetically sealed, with a convenient key on each can?

Of course it is not. If civilization has any genuine meaning, it surely signifies the mind, the imagination, the highest spirit of man. Containers for these precious essences are constructed of materials as insubstantial as ink, as inflammable as paper. What is more frail and vulnerable than a book? Yet what is more strong and longer lasting?

If English teachers are able to glimpse a vision of their true profession, they will not be embarrassed by the triviality of their task but awed by the weight of their responsibility.

In their keeping is the profoundest vision, the deepest wisdom of the race. In preserving and perpetuating this great literary heritage, they are performing a central function of civilization.

English teachers who view their task not as central and vital but as peripheral and trivial have accepted the image of themselves circulated by the ever-busy philistines. These individuals would have us believe that making automobiles or packaging groceries or building bridges has a more fundamental relevance to life than the reading and writing of books. Such values are inverted. Automobiles and groceries and bridges are means, not ends. If they are not put in the service of higher values, such as those embodied in the literary tradition, they become trivial and meaningless.

Holden Caulfield knew a philistine when he saw one. He spoke for us all when he said: "That's something else that gives me a royal pain. I mean if you're good at writing compositions and somebody starts talking about commas. Stradlater was always doing that. He wanted you to think that the only reason he was lousy at writing compositions was because he stuck all the commas in the wrong place." If English teachers let this world's Stradlaters define their profession for them, they must indeed despair of the significance of their activities.

But with Holden, we may hold our tasks in much higher esteem. After all, we have in our direct charge a good share of that civilization everybody is concerned about. And the greatest threat may come not from instant nuclear extinction but from the slow disintegration caused by apathy, indifference, material-mindedness, and comfort-worship.

James E. Miller, Jr.

## For Contributors and Readers

*College English* is published monthly October through May by the National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois. Subscription rate \$4.00 per year. Single copy 55 cents. Postage is prepaid on all orders for the United States (and all other countries with the same postage rates). Extra postage is charged for Canada and for all other countries in the Postal Union at the rate of 48 cents per annual subscription (total \$4.48). Remittances should be made payable to the National Council of Teachers of English by check, money order, or bank draft. The publishers expect to supply missing numbers free only when the losses have been

sustained in transit, when the request for the missing number is made during the month following the month of publication, and when the reserve stock will permit. All business communications regarding orders, subscriptions, single copies, and advertising should be addressed to the National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois. All manuscripts and correspondence about the contents of the magazines should be addressed to Editor, *College English*, University of Nebraska, Second-class postage paid at Danville, Illinois, and at Champaign, Illinois. Copyright, 1961, by the National Council of Teachers of English. Printed in the U.S.A.

## Outstanding English Books

### Doors Into Poetry

by CHAD WALSH, *Beloit College*

A workshop approach enables this new book to transport students *inside* poetry, so the experience of reading poetry becomes more than just a verbal adventure. Numerous exercises and experiments show students how to understand and share the creative process of poetry, encouraging them to respond with the same kind of perception that went into the actual writing.

The sequence of chapters is mainly inductive, moving from the simpler, more sensory elements of poetry to the intellectual and complex. This arrangement can be adapted to the needs of every instructor and student.

IN THE PRENTICE-HALL ENGLISH LITERATURE SERIES, EDITED BY MAYNARD MACE

January, 1962 Approx. 320 pp. Paperbound Text price: \$2.95

### Reading in English: For Students of English as a Second Language

by DOROTHY W. DANIELSON (FORMERLY PILGRIM), *Philippine Center for Language Study*, and REBECCA E. HAYDEN, *University Extension, University of California*.

This collection of readings, with accompanying exercises, is the outgrowth of many years of teaching English as a second language to students all over the world. These selections proved to be among the most helpful in developing college-level vocabulary, in giving students ideas to discuss, to think and write about, and in encouraging further reading of contemporary American writers.

No attempt has been made to edit or simplify the selections beyond footnoting of certain terms; the text was prepared for students eager to tackle the problem of reading college-level materials.

1961 242 pp. Paperbound Text price: \$2.95

### Shakespeare's Contemporaries: Modern Studies in English Renaissance Drama

Edited by MAX BLUESTONE, *Babson Institute*, and NORMAN RABKIN, *University of California, Berkeley*, with the introduction by ALFRED HARBAGE, *Harvard University*.


The plays included span the period of time from Shakespeare's immediate predecessors to the end of the great era of Jacobean theater. No single critical method dominates the collection, yet for the more controversial plays, widely differing interpretations are employed.

1961 300 pp. Paperbound Text price: \$3.50

Write for examination copies and catalogue: BOX 903

Prentice-Hall, Inc., Englewood Cliffs, New Jersey

For Course Assignments  
and Collateral Reading

DELL  
  
LAUREL  
EDITIONS

*The World's Most Distinguished Works  
in Their Most Inexpensive Form*





# For Classes in American Literature

## NOVELS

†★**HAWTHORNE.** *The House of the Seven Gables, The Scarlet Letter* and *The Marble Faun* in attractive separate volumes with introductions by David Levin. Each 50¢

**MELVILLE.** *Moby Dick*, complete and unabridged, with an introduction by William M. Gibson. 75¢. Also Melville's important work *Billy Budd, Foretopman in Six Great Modern Short Novels.* 50¢

†★**STEPHEN CRANE.** *The Red Badge of Courage* plus four shorter works: *The Open Boat, The Blue Hotel, The Monster, The Bride Comes to Yellow Sky.* 50¢

†**MARK TWAIN.** *The Adventures of Huckleberry Finn* with an introduction by Wallace Stegner. 50¢

†**HENRY JAMES.** Ten of James' most frequently studied novels in seven coordinated volumes with introductions by R. P. Blackmur: *Portrait of a Lady* (95¢); *The Wings of the Dove* (50¢); *The Tragic Muse* (75¢); *The American* (50¢); *Washington Square* and *The Europeans* (50¢); *The Aspern Papers* and *The Spoils of Poynton* (50¢) and *Turn of the Screw* and *Daisy Miller* (35¢).

**SINCLAIR LEWIS.** *Dodsworth* (50¢) *Elmer Gantry* (60¢) and *It Can't Happen Here* (60¢).

†**THEODORE DREISER.** Four complete Dreiser masterpieces in individual volumes with introductions by Alfred Kazin: *An American Tragedy* (95¢); *Sister Carrie* (75¢); *The Titan* (75¢) and *The Financier* (95¢).

†**THOMAS WOLFE.** In two handsome and outstanding volumes, the last two of Wolfe's four passionate autobiographical novels: *The Web* and *The Rock and You Can't Go Home Again.* Each 95¢

## DRAMA

†**FAMOUS AMERICAN PLAYS OF THE 1920's.** Plays by Eugene O'Neill, Maxwell Anderson and Laurence Stallings, Sidney Howard, DuBoise and Dorothy Heyward, Elmer Rice and Philip Barry; selected, introduced by Kenneth Macgowan. 75¢

†**FAMOUS AMERICAN PLAYS OF THE 1930's.** Plays by Clifford Odets, S. N. Behrman, Robert E. Sherwood, John Steinbeck and William Saroyan, selected and introduced by Harold Clurman. 75¢

†★**FAMOUS AMERICAN PLAYS OF THE 1940's.** Plays by Thornton Wilder, Arthur Laurents, Maxwell Anderson and Kurt Weill, Arthur Miller and Carson McCullers, selected and introduced by Henry Hewes. 75¢

## SHORT STORIES AND ANTHOLOGIES

†★**GREAT AMERICAN SHORT STORIES,** edited by Wallace and Mary Stegner. A century and a quarter of the finest American short stories, from Washington Irving to John O'Hara. 75¢

**EMERSON: A LAUREL READER.** Representative selections from the writings of America's first philosopher, edited by Alfred Kazin and Daniel Aaron and clearly arranged by subject. 50¢

**MARK TWAIN: A LAUREL READER.** A unique collection of Twain's short stories plus articles and selections from his less frequently read novels. Edmund Fuller, editor. 50¢

## POETRY

**POE.** Complete poems, with an introduction and notes by Richard Wilbur. 35¢

**LONGFELLOW.** Selected poems, with an introduction and notes by Howard Nemerov. 35¢

**WHITMAN.** Selected poems, with an introduction and notes by Leslie A. Fiedler. 35¢

†**EMILY DICKINSON.** Selected poems, with an introduction and notes by John Malcolm Brinnin. 35¢

## BIOGRAPHY

†★**CARL SANDBURG'S ABRAHAM LINCOLN: The Prairie Years** and *The War Years.* Out of his definitive six-volume work on Lincoln and his times Sandburg himself has distilled this superb 430,000 word biography. In three volumes, each 75¢

★**HELEN KELLER: THE STORY OF MY LIFE.** Special foreword by Eleanor Roosevelt. 50¢

## Of Special Value To Students

**MODERN AMERICAN DICTIONARY.** Prepared by the Editorial Staff of the American College Dictionary. With 640 pages and over 46,000 word entries, this is the most up-to-date, most authoritative dictionary in paperback. 75¢

**BETTER ENGLISH.** A down-to-earth approach toward correcting common mistakes in English grammar, punctuation and spelling. Over 50 quizzes and achievement tests. 50¢

**NEW WAYS TO GREATER WORD POWER.** Complete book of vocabulary improvement, covering all phases of speaking and writing. Based on tested teaching methods. 35¢

All titles have been selected on the basis of their frequency of use as high school and college texts.

†Outstanding number of adoptions for college courses

★Outstanding number of adoptions for high school courses

# For Classes in English Literature

## NOVELS

- † **JANE AUSTEN.** Five great novels in handsome individual volumes: *Emma* (50¢), *Pride and Prejudice* (50¢), *Mansfield Park* (75¢), *Sense and Sensibility* (50¢), and *Persuasion*, which also includes the lesser known short work, *Lady Susan* (50¢).
- THE BRONTES.** *Wuthering Heights* by Emily Bronte (50¢) and two of Charlotte Bronte's most famous works: *Jane Eyre* (50¢) and *Villette* (75¢).
- ★ **CHARLES DICKENS.** *David Copperfield*. Authoritative modern abridgment by Edmund Fuller. 50¢
- JONATHAN SWIFT.** *Gulliver's Travels* 50¢
- GEORGE ELIOT.** *Silas Marner* 35¢
- THACKERAY.** *Vanity Fair*, in Edmund Fuller's abridged modern version. 50¢
- SIR WALTER SCOTT.** *Ivanhoe* 75¢
- ★ **RUDYARD KIPLING.** *Kim* 35¢
- ★ **ROBERT LOUIS STEVENSON.** *Kidnapped* 35¢
- ★ **JOHANN WYSS.** *The Swiss Family Robinson* 35¢
- CONAN DOYLE.** *The Hound of the Baskervilles* 35¢
- † **THOMAS HARDY.** *Jude the Obscure* (75¢) and *Tess of the D'Urbervilles* (60¢).
- † **JOSEPH CONRAD.** Seven colorful novels in four volumes: *Lord Jim* (50¢); *Nostramo* (75¢); *The Nigger of the Narcissus* and *The End of the Tether* (50¢) and *Heart of Darkness, Almayer's Folly* and *The Lagoon* (50¢).
- OSCAR WILDE.** *The Picture of Dorian Gray* 35¢
- † **EVELYN WAUGH.** Ten masterpieces of satire in eight convenient volumes: *A Handful of Dust* and *Decline and Fall* (75¢); *Brideshead Revisited* (75¢); *The Loved One* (35¢); *Vile Bodies* and *Black Mischief* (75¢); *Scoop* and *Put Out More Flags* (75¢); *Men at Arms* and *Officers and Gentlemen* (75¢).

## STORIES AND ANTHOLOGIES

- GREAT ENGLISH SHORT STORIES.** 13 superb stories, selected and introduced by Christopher Isherwood. 50¢
- ROBERT LOUIS STEVENSON: A LAUREL READER.** Selections from Stevenson's best essays, novels, short stories and poems plus all of his unfinished masterpieces, *Weir of Hermiston*. 50¢
- RUDYARD KIPLING: A LAUREL READER.** 14 of Kipling's best-loved short stories. 50¢
- OSCAR WILDE: A LAUREL READER.** The complete play, *The Importance of Being Earnest*, plus selections from Wilde's stories, fables, essays, letters, poems and epigrams. 50¢
- G. K. CHESTERTON.** Two volumes of brilliant crime stories: *The Amazing Adventures of Father Brown* (35¢) and *10 Adventures of Father Brown* (50¢).

## POETRY

- SHAKESPEARE.** *Sonnets.* All of the sonnets with an analytical introduction by C. L. Barber. 35¢
- † **COLERIDGE.** Selected poems with an introduction and notes by G. Robert Stange. 35¢
- WORDSWORTH.** Selected poems with an introduction and notes by David Ferry. 35¢
- † **KEATS.** Selected poems with an introduction and notes by Howard Moss. 35¢
- BROWNING.** Selected poems with an introduction and notes by Reed Whittemore. 35¢
- BLAKE.** Selected poems with an introduction and notes by Ruthven Todd. 35¢
- JONSON.** Selected poems with an introduction and notes by John Hollander. 35¢
- MARVELL.** Selected poems with an introduction and notes by Joseph Summers. 35¢
- Forthcoming volumes in The Laurel Poetry Series will include Dryden, Shelley, Herrick and Donne.*
- †★ **SIX CENTURIES OF GREAT POETRY.** Edited by Robert Penn Warren and Albert Erskine. An extensive collection of the greatest English lyric poetry by more than 100 acknowledged masters, from Chaucer to Yeats. 75¢

## BIOGRAPHY

- † **BOSWELL'S LIFE OF SAMUEL JOHNSON.** Edited by Edmund Fuller. Major selections which give the spirit and style as well as the content of the greatest biography of all time. 50¢
- OSCAR WILDE.** Frank Harris' world-famous biography of this controversial genius. Also includes *My Memories of Oscar Wilde* by G. B. Shaw. 75¢

## DRAMA

- †★ **SHAKESPEARE.** 21 of Shakespeare's plays in the famous Laurel Shakespeare Series: individual volumes with the largest type and most readable page in paperback. Modern commentaries by noted authorities. Each 35¢
- † **BERNARD SHAW: FOUR PLAYS.** *Candida, The Devil's Disciple, Caesar and Cleopatra* and *Captain Brassbound's Conversion*. In one volume, 75¢

## Classic Works

- ★ **BULFINCH'S MYTHOLOGY.** All of the chapters from *The Age of Fable* and major portions of *The Age of Chivalry* and *Legends of Charlemagne*, abridged for students by Edmund Fuller. 75¢
- PLUTARCH: Lives of the Noble Greeks and Lives of the Noble Romans.** Important selections, many of them complete, edited by Edmund Fuller. Two volumes, each 50¢

## For Classes in World Literature

### RUSSIAN

†**THE LAUREL DOSTOYEVSKY:** Seven of the master's greatest works in five convenient volumes: *A Raw Youth* (95¢); *Crime and Punishment* (75¢); *The Possessed* (95¢); *The House of the Dead* (50¢); and, in one volume, *Notes from the Underground*, *Poor People* and *The Friend of the Family* (75¢).

**WAR AND PEACE** and **THE BROTHERS KARMAZOV.** Authoritative modern abridgments by Edmund Fuller from the Constance Garnett translations. Two volumes, each 60¢

**PUSHKIN: A LAUREL READER.** Fifty lyrics and ballads by Russia's greatest poet plus his famous short novel, *The Captain's Daughter*. 50¢

**FOUR GREAT RUSSIAN SHORT NOVELS.** Turgenev's *First Love*, Dostoyevsky's *The Gambler*, Tolstoy's *Master and Man* and Chekhov's *The Duel*. In one volume, 50¢

**GREAT RUSSIAN SHORT STORIES.** Works by Pushkin, Turgenev, Dostoyevsky, Tolstoy, Chekhov, Lermontov, Saltykov, Gorky, Andreyev. 50¢

†**GREAT STORIES BY CHEKHOV.** Nine stories including *Ward Number 6*, *My Life* and *The Kiss*. 50¢

**GREAT RUSSIAN PLAYS.** Turgenev: *A Month in the Country*; Tolstoy: *The Power of Darkness*; Gogol: *The Inspector-General*; Chekhov: *The Cherry Orchard*; Andreyev: *He Who Gets Slapped*; Gorky: *The Lower Depths*. In one volume, 75¢

### ITALIAN

**GREAT ITALIAN SHORT STORIES.** An original survey from Boccaccio to the post-war generation of Italian writers, edited by P. M. Pasinetti. 50¢

**FONTAMARA.** Ignazio Silone's heroic novel of revolution in a small Italian village. 60¢

### GENERAL EUROPEAN

**GREAT GERMAN SHORT STORIES.** Kafka, Mann, Von Kleist and 14 other outstanding 19th and 20th century German authors in brilliant modern translation, edited by Stephen Spender. 50¢

**WINTER'S TALES.** Eleven superb tales by the great contemporary Danish storyteller Isak Dinesen. 35¢

†**THREE PLAYS BY IBSEN.** In one volume, *Hedda Gabler*, *A Doll's House* and *The Wild Duck*. 50¢

All volumes in outstanding English translations; Laurel Editions are complete and unabridged unless otherwise noted.

### International Works

†**\*SHORT STORY MASTERPIECES.** Hemingway, Faulkner, Fitzgerald, Steinbeck, Maugham, Joyce, Conrad, Thurber, Salinger and 26 other modern masters in a collection edited by Robert Penn Warren and Albert Erskine. 75¢

†**\*SIX GREAT MODERN SHORT NOVELS.** James Joyce: *The Dead*; Herman Melville: *Billy Budd: Foretopman*; Katherine Anne Porter: *Noon Wine*; Nikolay Gogol: *The Overcoat*; Glenway Wescott: *The Pilgrim Hawk*; William Faulkner: *The Bear*. 50¢

†**\*SIX GREAT MODERN PLAYS.** Chekhov: *Three Sisters*; Ibsen: *The Master Builder*; Shaw: *Mrs. Warren's Profession*; O'Casey: *Rod Rossa for Me*; Williams: *The Glass Menagerie*; Miller: *All My Sons*. 75¢

†**\*POETRY: A MODERN GUIDE TO ITS UNDERSTANDING AND ENJOYMENT.** The techniques and themes of poetry, analyzed in clear, comprehensive language by Elizabeth Drew, Chairman of the Smith College Department of English. English and American poems from the 16th to the 20th centuries are used abundantly as illustrations. 50¢

### FRENCH

**PROUST:** *Jean Santeuil*. Proust's early masterpiece, a classic of modern literature and the only major Proust work in paperback. 95¢

**FRANCOIS MAURIAC:** *Flesh and Blood*. "An authentic masterpiece" by the famous French novelist and Nobel Prize winner. 50¢

**ROMAIN ROLLAND:** *Jean-Christophe*. Authoritative abridgment by Edmund Fuller. 50¢

**FLAUBERT:** *Madame Bovary*. Flaubert's classic novel with an introduction by Floyd Zulli, Jr. 50¢

**GREAT FRENCH SHORT STORIES.** Four centuries of story-telling, edited by Germaine Brée. 50¢

†**VOLTAIRE: A LAUREL READER.** *Candide*, *Zadig*, *The Huron*, *Micromegas* and seven other selections, edited by Edmund Fuller. 50¢

**BALZAC: A LAUREL READER.** Five of the major shorter novels from *La Comédie Humaine*, edited by Edmund Fuller. 50¢

**GUY DE MAUPASSANT: A LAUREL READER.** Eleven stories, an essay and the novel *Pierre and Jean*, edited by Francis Steegmuller. 50¢

For free examination copies and complete illustrated 1962 Laurel Edition catalogues please write

**DELL LAUREL EDITIONS**

Education Department, 750 Third Avenue, New York 17, N.Y.

*Announcing . . .*

*Thomas A. Gullason & Leonard Casper's*

# THE WORLD OF SHORT FICTION

*An International Collection*

Here are thirty-two short stories—integrated on the basis of related themes and techniques—by fourteen important and provocative writers: Crane, Porter, Lawrence, Conrad, Joyce, Maupassant, Pirandello, Moravia, Kafka, Mann, Dostoevsky, Chekhov, Gordimer, and Lusin. Also: ten essay-excerpts from one author's comment on another; critical biographies on each author; introduction by the editors. PAPERBACK 548 pp. \$3.75

*Just Published . . .*

*Harold P. Simonson's*

## TRIO: A BOOK OF STORIES, PLAYS, AND POEMS

Contains twelve short stories and two novelettes (contemporary existential themes), two plays (heralding modern realism), and fifty-eight poems (from Shakespeare to Dylan Thomas). Appendix of biographical data on each author. PAPERBACK 487 pp. \$3.25

*Harper & Brothers 49 East 33d St., N. Y. 16, N. Y.*

# COLLEGE ENGLISH

Volume 23

December 1961

Number 3

## A Primer of Existentialism

GORDON E. BIGELOW

For some years I fought the word by irritably looking the other way whenever I stumbled across it, hoping that like dadaism and some of the other "isms" of the French *avant garde* it would go away if I ignored it. But existentialism was apparently more than the picture it evoked of uncombed beards, smoky basement cafes, and French beatniks regaling one another between sips of absinthe with brilliant variations on the theme of despair. It turned out to be of major importance to literature and the arts, to philosophy and theology, and of increasing importance to the social sciences. To learn more about it, I read several of the self-styled introductions to the subject, with the baffled sensation of a man who reads a critical introduction to a novel only to find that he must read the novel before he can understand the introduction. Therefore, I should like to provide here something most discussions of existentialism take for granted, a simple statement of its basic characteristics. This is a reckless thing to do because there are several kinds of existentialism and what one says of one kind may not be true of another, but there is an area of agreement, and it is this common ground that I should like

to set forth here. We should not run into trouble so long as we understand from the outset that the six major themes outlined below will apply in varying degrees to particular existentialists. A reader should be able to go from here to the existentialists themselves, to the more specialized critiques of them, or be able to recognize an existentialist theme or coloration in literature when he sees it.

A word first about the kinds of existentialism. Like transcendentalism of the last century, there are almost as many varieties of this *ism* as there are individual writers to whom the word is applied (not all of them claim it). But without being facetious we might group them into two main kinds, the *ungodly* and the *godly*. To take the *ungodly* or atheistic first, we would list as the chief spokesmen among many others Jean-Paul Sartre, Albert Camus, and Simone de Beauvoir. Several of this important group of French writers had rigorous and significant experience in the Resistance during the Nazi occupation of France in World War II. Out of the despair which came with the collapse of their nation during those terrible years they found unexpected strength in the single indomitable human spirit, which even under severe torture could maintain the spirit of resistance, the unextinguishable ability to say "No." From this irreducible core in the human spirit, they erected after the war a philosophy

*An associate professor at the University of Florida, Mr. Bigelow's main professional interests are American literature, the humanities, and English as a second language. He writes that he is also interested in the out-of-doors, skin-diving, swimming, fishing, and camping. This year he is at the University of Vienna on a Fulbright grant.*

which was a twentieth-century variation of the philosophy of Descartes. But instead of saying "I think, therefore I am," they said "I can say No, therefore I exist." As we shall presently see, the use of the word "exist" is of prime significance. This group is chiefly responsible for giving existentialism its status in the popular mind as a literary-philosophical cult.

Of the godly or theistic existentialists we should mention first a mid-nineteenth-century Danish writer, Søren Kierkegaard; two contemporary French Roman Catholics, Gabriel Marcel and Jacques Maritain; two Protestant theologians, Paul Tillich and Nicholas Berdyaev; and Martin Buber, an important contemporary Jewish theologian. Taken together, their writings constitute one of the most significant developments in modern theology. Behind both groups of existentialists stand other important figures, chiefly philosophers, who exert powerful influence upon the movement—Blaise Pascal, Friedrich Nietzsche, Henri Bergson, Martin Heidegger, Karl Jaspers, among others. Several literary figures, notably Tolstoy and Dostoevsky, are frequently cited because existentialist attitudes and themes are prominent in their writings. The eclectic nature of this movement should already be sufficiently clear and the danger of applying too rigidly to any particular figure the general characteristics of the movement which I now make bold to describe:

1. **EXISTENCE BEFORE ESSENCE.** Existentialism gets its name from an insistence that human life is understandable only in terms of an individual man's existence, his particular experience of life. It says that a man *lives* (has existence) rather than *is* (has being or essence), and that every man's experience of life is unique, radically different from everyone else's and can be understood truly only in terms of his involvement in life or commitment to it. It strenuously shuns that view which assumes an ideal of Man or

Mankind, a universal of human nature of which each man is only one example. It eschews the question of Greek philosophy, "*What is mankind?*" which suggests that man can be defined if he is ranged in his proper place in the order of nature; it asks instead the question of Job and St. Augustine, "*Who am I?*" with its suggestion of the uniqueness and mystery of each human life and its emphasis upon the subjective or personal rather than the objective or impersonal. From the outside a man appears to be just another natural creature; from the inside he is an entire universe, the center of infinity. The existentialist insists upon this latter radically subjective view, and from this grows much of the rest of existentialism.

2. **REASON IS IMPOTENT TO DEAL WITH THE DEPTHS OF HUMAN LIFE.** There are two parts to this proposition—first, that human reason is relatively weak and imperfect, and second, that there are dark places in human life which are "non-reason" and to which reason scarcely penetrates. Since Plato, Western civilization has usually assumed a separation of reason from the rest of the human psyche, and has glorified reason as suited to command the nonrational part. The classic statement of this separation appears in the *Phaedrus*, where Plato describes the psyche in the myth of the chariot which is drawn by the white steeds of the emotions and the black unruly steeds of the appetites. The driver of the chariot is Reason who holds the reins which control the horses and the whip to subdue the surging black steeds of passion. Only the driver, the rational nature, is given human form; the rest of the psyche, the nonrational part, is given a lower, animal form. This separation and exaltation of reason is carried further in the allegory of the cave in the *Republic*. You recall the sombre picture of human life with which the story begins: men are chained in the dark in a cave, with their backs to a

flickering firelight, able to see only uncertain shadows moving on the wall before them, able to hear only confused echoes of sounds. One of the men, breaking free from his chains, is able to turn and look upon the objects themselves and the light which casts the shadows; even, at last, he is able to work his way entirely out of the cave into the sunlight beyond. All this he is able to do through his reason; he escapes from the bondage of error, from time and change, from death itself, into the realm of changeless eternal ideas or Truth, and the lower nature which had chained him in darkness is left behind.

Existentialism in our time, and this is one of its most important characteristics, insists upon reuniting the "lower" or irrational parts of the psyche with the "higher." It insists that man must be taken in his wholeness and not in some divided state, that whole man contains not only intellect but also anxiety, guilt, and the will to power—which modify and sometimes overwhelm the reason. A man seen in this light is fundamentally ambiguous, if not mysterious, full of contradictions and tensions which cannot be dissolved simply by taking thought. "Human life," said Berdyaev, "is permeated by underground streams." One is reminded of D. H. Lawrence's outburst against Franklin and his rational attempt to achieve moral perfection: "The Perfectability of Man! . . . The perfectability of which man? I am many men. Which of them are you going to perfect? I am not a mechanical contrivance. . . . It's a queer thing is a man's soul. It is the whole of him. Which means it is the unknown as well as the known. . . . The soul of man is a dark vast forest, with wild life in it." The emphasis in existentialism is not on idea but upon the thinker who has the idea. It accepts not only his power of thought, but his contingency and fallibility, his frailty, his body, blood, and bones, and above all his death. Kierkegaard emphasized the

distinction between *subjective* truth (what a person *is*) and *objective* truth (what the person *knows*), and said that we encounter the true self not in the detachment of thought but in the involvement and agony of choice and in the pathos of commitment to our choice. This distrust of rational systems helps to explain why many existential writers in their own expression are paradoxical or prophetic or gnomic, why their works often belong more to literature than to philosophy.

3. ALIENATION OR ESTRANGEMENT. One major result of the dissociation of reason from the rest of the psyche has been the growth of science, which has become one of the hallmarks of Western civilization, and an ever-increasing rational ordering of men in society. As the existentialists view them, the main forces of history since the Renaissance have progressively separated man from concrete earthy existence, have forced him to live at ever higher levels of abstraction, have collectivized individual man out of existence, have driven God from the heavens, or what is the same thing, from the hearts of men. They are convinced that modern man lives in a fourfold condition of alienation: from God, from nature, from other men, from his own true self.

The estrangement from God is most shockingly expressed by Nietzsche's anguished cry, "God is dead," a cry which has continuously echoed through the writings of the existentialists, particularly the French. This theme of spiritual barrenness is a commonplace in literature of this century, from Eliot's "Hollow Man" to the novels of Dos Passos, Hemingway, and Faulkner. It often appears in writers not commonly associated with the existentialists as in this remarkable passage from *A Story-Teller's Story*, where Sherwood Anderson describes his own awakening to his spiritual emptiness. He tells of walking alone late at night along a moonlit road when,

I had suddenly an odd, and to my own seeming, a ridiculous desire to abase myself before something not human and so stepping into the moonlit road, I knelt in the dust. Having no God, the gods having been taken from me by the life about me, as a personal God has been taken from all modern men by a force within that man himself does not understand but that is called the intellect, I kept smiling at the figure I cut in my own eyes as I knelt in the road. . . .

There was no God in the sky, no God in myself, no conviction in myself that I had the power to believe in a God, and so I merely knelt in the dust in silence and no words came to my lips.

In another passage Anderson wondered if the giving of itself by an entire generation to mechanical things was not really making all men impotent, if the desire for a greater navy, a greater army, taller public buildings, was not a sign of growing impotence. He felt that Puritanism and the industrialism which was its offspring had sterilized modern life, and proposed that men return to a healthful animal vigor by renewed contact with simple things of the earth, among them untrammelled sexual expression. One is reminded of the unkempt and delectable raffishness of Steinbeck's *Cannery Row* or of D. H. Lawrence's quasi-religious doctrine of sex, "blood-consciousness" and the "divine otherness" of animal existence.

Man's estrangement from nature has been a major theme in literature at least since Rousseau and the Romantic movement, and can hardly be said to be the property of existentialists. But this group nevertheless adds its own insistence that one of modern man's most urgent dangers is that he builds ever higher the brick and steel walls of technology which shut him away from a health-giving life according to "nature." Their treatment of this theme is most commonly expressed as part of a broader insistence that modern man needs to shun abstraction

and return to "concreteness" or "wholeness."

A third estrangement has occurred at the social level and its sign is a growing dismay at man's helplessness before the great machine-like colossus of industrialized society. This is another major theme of Western literature, and here again, though they hardly discovered the danger or began the protest, the existentialists in our time renew the protest against any pattern or force which would stifle the unique and spontaneous in individual life. The crowding of men into cities, the subdivision of labor which submerges the man in his economic function, the burgeoning of centralized government, the growth of advertising, propaganda, and mass media of entertainment and communication—all the things which force men into Riesman's "Lonely Crowd"—these same things drive men asunder by destroying their individuality and making them live on the surface of life, content to deal with things rather than people. "Exteriorization," says Berdyaev, "is the source of slavery, whereas freedom is interiorization. Slavery always indicates alienation, the ejection of human nature into the external." This kind of alienation is exemplified by Zero, in Elmer Rice's play "The Adding Machine." Zero's twenty-five years as a bookkeeper in a department store have dried up his humanity, making him incapable of love, of friendship, of any deeply felt, freely expressed emotion. Such estrangement is often given as the reason for man's inhumanity to man, the explanation for injustice in modern society. In Camus' short novel, aptly called *The Stranger*, a young man is convicted by a court of murder. This is a homicide which he has actually committed under extenuating circumstances. But the court never listens to any of the relevant evidence, seems never to hear anything that pertains to the crime itself; it convicts the young man on wholly irrelevant grounds—be-



cause he had behaved in an unconventional way at his mother's funeral the day before the homicide. In this book one feels the same dream-like distortion of reality as in the trial scene in *Alice in Wonderland*, a suffocating sense of being enclosed by events which are irrational or absurd but also inexorable. Most disturbing of all is the young man's aloneness, the impermeable membrane of estrangement which surrounds him and prevents anyone else from penetrating to his experience of life or sympathizing with it.

The fourth kind of alienation, man's estrangement from his own true self, especially as his nature is distorted by an exaltation of reason, is another theme having an extensive history as a major part of the Romantic revolt. Of the many writers who treat the theme, Hawthorne comes particularly close to the emphasis of contemporary existentialists. His Ethan Brand, Dr. Rappaccini, and Roger Chillingworth are a recurrent figure who represents the dislocation in human nature which results when an overdeveloped or misapplied intellect severs "the magnetic chain of human sympathy." Hawthorne is thoroughly existential in his concern for the sanctity of the individual human soul, as well as in his preoccupation with sin and the dark side of human nature, which must be seen in part as his attempt to build back some fullness to the flattened image of man bequeathed to him by the Enlightenment. Whitman was trying to do this when he added flesh and bone and a sexual nature to the spiritualized image of man he inherited from Emerson, though his image remains diffused and attenuated by the same cosmic optimism. Many of the nineteenth-century depictions of man represent him as a figure of power or of potential power, sometimes as daimonic, like Melville's Ahab, but after World War I the power is gone; man is not merely distorted or truncated, he is hollow, powerless, faceless. At the

time when his command over natural forces seems to be unlimited, man is pictured as weak, ridden with nameless dread. And this brings us to another of the major themes of existentialism.

4. "FEAR AND TREMBLING," ANXIETY. At Stockholm when he accepted the Nobel Prize, William Faulkner said that "Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only one question: When will I be blown up?" The optimistic vision of the Enlightenment which saw man, through reason and its extensions in science, conquering all nature and solving all social and political problems in a continuous upward spiral of Progress, cracked open like a melon on the rock of World War I. The theories which held such high hopes died in that sickening and unimaginable butchery. Here was a concrete fact of human nature and society which the theories could not contain. The Great Depression and World War II deepened the sense of dismay which the loss of these ideals brought, but only with the atomic bomb did this become an unbearable terror, a threat of instant annihilation which confronted all men, even those most insulated by the thick crust of material goods and services. Now the most unthinking person could sense that each advance in mechanical technique carried not only a chromium and plush promise of comfort but a threat as well.

Sartre, following Kierkegaard, speaks of another kind of anxiety which oppresses modern man—"the anguish of Abraham"—the necessity which is laid upon him to make moral choices on his own responsibility. A military officer in wartime knows the agony of choice which forces him to sacrifice part of his army to preserve the rest, as does a man in high political office, who must make decisions affecting the lives of millions. The existentialists claim that

each of us must make moral decisions in our own lives which involve the same anguish. Kierkegaard finds that this necessity is one thing which makes each life unique, which makes it impossible to speculate or generalize about human life, because each man's case is irretrievably his own, something in which he is personally and passionately involved. His book *Fear and Trembling* is an elaborate and fascinating commentary on the Old Testament story of Abraham, who was commanded by God to sacrifice his beloved son Isaac. Abraham thus becomes the emblem of man who must make a harrowing choice, in this case between love for his son and love for God, between the universal moral law which says categorically, "thou shalt not kill," and the unique inner demand of his religious faith. Abraham's decision, which is to violate the abstract and collective moral law, has to be made not in arrogance but in fear and trembling, one of the inferences being that sometimes one must make an exception to the general law because he is (existentially) an exception, a concrete being whose existence can never be completely subsumed under any universal.

5. THE ENCOUNTER WITH NOTHINGNESS. For the man alienated from God, from nature, from his fellow man and from himself, what is left at last but Nothingness? The testimony of the existentialists is that this is where modern man now finds himself, not on the highway of upward Progress toward a radiant Utopia but on the brink of a catastrophic precipice, below which yawns the absolute void, an uncompromised black Nothingness. In one sense this is Eliot's Wasteland inhabited by his Hollow Man, who is

Shape without form, shade without color  
Paralyzed force, gesture without motion.

This is what moves E. A. Robinson's Richard Cory, the man who is everything that might make us wish that we were in his place, to go home one calm sum-

mer night and put a bullet through his head.

One of the most convincing statements of the encounter with Nothingness is made by Leo Tolstoy in "My Confession." He tells how in good health, in the prime of life, when he had everything that a man could desire—wealth, fame, aristocratic social position, a beautiful wife and children, a brilliant mind and great artistic talent in the height of their powers, he nevertheless was seized with a growing uneasiness, a nameless discontent which he could not shake or alleviate. His experience was like that of a man who falls sick, with symptoms which he disregards as insignificant; but the symptoms return again and again until they merge into a continuous suffering. And the patient suddenly is confronted with the overwhelming fact that what he took for mere indisposition is more important to him than anything else on earth, that it is death! "I felt the ground on which I stood was crumbling, that there was nothing for me to stand on, that what I had been living for was nothing, that I had no reason for living. . . . To stop was impossible, to go back was impossible; and it was impossible to shut my eyes so as to see that there was nothing before me but suffering and actual death, absolute annihilation." This is the "Sickness Unto Death" of Kierkegaard, the despair in which one wishes to die but cannot. Hemingway's short story, "A Clean, Well-Lighted Place," gives an unforgettable expression of this theme. At the end of the story, the old waiter climbs into bed late at night saying to himself, "What did he fear? It was not fear or dread. It was a nothing which he knew too well. It was all a nothing and a man was nothing too. . . . Nada y pues nada, y nada y pues nada." And then because he has experienced the death of God he goes on to recite the Lord's Prayer in blasphemous despair: "Our Nothing who art in Nothing, nothing be thy nothing. . . ." And then

the Ave Maria, "Hail nothing, full of nothing. . . ." This is stark, even for Hemingway, but the old waiter does no more than name the void felt by most people in the early Hemingway novels, a hunger they seek to assuage with alcohol, sex, and violence in an aimless progress from bar to bed to bull-ring. It goes without saying that much of the despair and pessimism in other contemporary authors springs from a similar sense of the void in modern life.

6. FREEDOM. Sooner or later, as a theme that includes all the others, the existentialist writings bear upon freedom. The themes we have outlined above describe either some loss of man's freedom or some threat to it, and all existentialists of whatever sort are concerned to enlarge the range of human freedom.

For the avowed atheists like Sartre freedom means human autonomy. In a purposeless universe man is *condemned* to freedom because he is the only creature who is "self-surpassing," who can become something other than he is. Precisely because there is no God to give purpose to the universe, each man must accept individual responsibility for his own becoming, a burden made heavier by the fact that in choosing for himself he chooses for all men "the image of man as he ought to be." A man is the sum total of the acts that make up his life—no more, no less—and though the coward has made himself cowardly, it is always possible for him to change and make himself heroic. In Sartre's novel, *The Age of Reason*, one of the least likable of the characters, almost overwhelmed by despair and self-disgust at his homosexual tendencies, is on the point of solving his problem by mutilating himself with a razor, when in an effort of will he throws the instrument down, and we are given to understand that from this moment he will have mastery over his aberrant drive. Thus in the daily course of ordinary life must

men shape their becoming in Sartre's world.

The religious existentialists interpret man's freedom differently. They use much the same language as Sartre, develop the same themes concerning the predicament of man, but always include God as a radical factor. They stress the man of faith rather than the man of will. They interpret man's existential condition as a state of alienation from his essential nature which is God-like, the problem of his life being to heal the chasm between the two, that is, to find salvation. The mystery and ambiguity of man's existence they attribute to his being the intersection of two realms. "Man bears within himself," writes Berdyaev, "the image which is both the image of man and the image of God, and is the image of man as far as the image of God is actualized." Tillich describes salvation as "the act in which the cleavage between the essential being and the existential situation is overcome." Freedom here, as for Sartre, involves an acceptance of responsibility for choice and a *commitment* to one's choice. This is the meaning of faith, a faith like Abraham's, the commitment which is an agonizing sacrifice of one's own desire and will and dearest treasure to God's will.

A final word. Just as one should not expect to find in a particular writer all of the characteristics of existentialism as we have described them, he should also be aware that some of the most striking expressions of existentialism in literature and the arts come to us by indirection, often through symbols or through innovations in conventional form. Take the preoccupation of contemporary writers with time. In *The Sound and the Fury*, Faulkner both collapses and expands normal clock time, or by juxtapositions of past and present blurs time into a single amorphous pool. He does this by using various forms of "stream of consciousness" or other techniques which see life in terms

of unique, subjective experience—that is, existentially. The conventional view of externalized life, a rational orderly progression cut into uniform segments by the hands of a clock, he rejects in favor of a view which sees life as opaque, ambiguous, and irrational—that is, as the existentialist sees it. Graham Greene does something like this in *The Power and the Glory*. He creates a scene isolated in time and cut off from the rest of the world, steamy and suffocating as if a bell jar had been placed over it. Through this atmosphere fetid with impending death and human suffering, stumbles the whiskey priest, lonely and confused, pursued by a police lieutenant who has experienced the void and the death of God.

Such expressions in literature do not mean necessarily that the authors are conscious existentialist theorizers, or

even that they know the writings of such theorizers. Faulkner may never have read Heidegger—or St. Augustine—both of whom attempt to demonstrate that time is more within a man and subject to his unique experience of it than it is outside him. But it is legitimate to call Faulkner's views of time and life "existential" in this novel because in recent years existentialist theorizers have given such views a local habitation and a name. One of the attractions, and one of the dangers, of existential themes is that they become like Sir Thomas Browne's quincunx: once one begins to look for them, he sees them everywhere. But if one applies restraint and discrimination, he will find that they illuminate much of contemporary literature and sometimes the literature of the past as well.

## Imagery and Symbolism in *Ethan Frome*

KENNETH BERNARD

"... I had an uneasy sense that the New England of fiction bore little—except a vague botanical and dialectical—resemblance to the harsh and beautiful land as I had seen it. Even the abundant enumeration of sweet-fern, asters and mountain-laurel, and the conscientious reproduction of the vernacular, left me with the feeling that the outcropping granite had in both cases been overlooked."

Edith Wharton, Introduction, *Ethan Frome*

A common criticism of Edith Wharton's *Ethan Frome* is that it is too contrived. In the last analysis, the characters seem peculiarly unmotivated, put through their paces in a clever, but mechanical, way. Such an opinion can only be the result of a cursory reading.

*Kenneth Bernard, who teaches English at Long Island University, has published criticism and poetry in UKC, Antioch, and WH Reviews.*

It is true that the book has a kind of stylistic and organizational brilliance. But it is not merely a display; it is invariably at the service of plot and character. The nature of her subject imposed certain difficulties on Wharton, particularly her characters' lack of articulation. How could she, without over-narrating, get at a deep problem involving such characters when they do not speak enough to reveal that problem? Frome's

character and his marital relationship are at the heart of the novel, but they are revealed only indirectly. Wharton solved her difficulty in a masterful way by her use of imagery and symbolism. It is in her use of imagery and symbolism that the depths of the story are to be found. Without an understanding of them, a reader *would* find the characters unmotivated and the tragedy contrived. For easy discussion, the imagery and symbolism may be divided into three parts: the compatibility of setting and character, the uses of light and dark, and the sexual symbolism. A survey of these three parts in the novel will, it is hoped, clarify the real story in *Ethan Frome* by adding a new dimension of meaning.

### I

The beginning of this new dimension of meaning is the first mention of the New England village—Starkfield. On many levels the *locus* of the story is a stark field. The village lies under "a sky of iron," points of the dipper over it hang "like icicles," and Orion flashes "cold fires." The countryside is "gray and lonely." Each farmhouse is "mute and cold as a grave-stone." This characterization of Starkfield is consistent throughout the book. Frome, in all ways, fits into this setting. On several occasions his integration with it is described. The narrator, upon first seeing him, sees him as "bleak and unapproachable." Later he says of Frome, "He seemed a part of the mute melancholy landscape, an incarnation of its frozen woe, with all that was warm and sentient in him bound fast below the surface . . . he lived in a depth of moral isolation too remote for casual access." Frome, unhappily married to Zeena, and pining for her cousin Mattie, is indeed parallel to the Starkfield setting. Everything on the surface is hard and frozen. His feeling, his love, for Mattie cannot break loose, just as spring and summer are

fast bound by winter's cold. Mattie, appropriately, has the effect of loosening the rigid physical and emotional landscape. At one point, when she speaks, "The iron heavens seemed to melt down sweetness." Again, she is "like the lighting of a fire on a cold hearth." Frome, however, who has suffered "the profound accumulated cold of many Starkfield winters," does not thaw easily. He remembers when his feelings were free, or, as he puts it, when he was once in Florida, climatically (and emotionally) the opposite of Starkfield: "Yes: I was down there once, and for a good while afterward I could call up the sight of it in winter. But now it's all snowed under." Finally there is Frome's inarticulateness. Not only are his feelings locked, frozen; his very speech is also, beyond the natural reticence of the local people. Neither he nor the landscape can express its warm and tender part. When Mattie once pleases him immensely, he gropes "for a dazzling phrase," but is able to utter only a "growl of rapture: 'Come along.'" Later he is again thrilled by her: "Again he struggled for the all expressive word, and again, his arm in hers, found only a deep 'Come along.'" He is truly a man of "dumb melancholy."

The separation of feeling from its expression, the idea of emotion being locked away, separated, or frozen, just as Starkfield is bound by ice and snow, is demonstrated also by the Frome farm. The house seems to "shiver in the wind," has a "broken down gate," and has an "unusually forlorn and stunted look." More important, though, is the "L." Wharton gives a full description of the New England farm "L":

that long deep-roofed adjunct usually built at right angles to the main house, and connecting it, by way of store-rooms and tool-house, with the woodshed and cow-barn. Whether because of its symbolic sense, the image it presents of a life linked with the soil, and

enclosing in itself the chief sources of warmth and nourishment, or whether merely because of the consolatory thought that it enables the dwellers in that harsh climate to get to their morning's work without facing the weather, it is certain that the "L" rather than the house itself seems to be the center, the actual hearth-stone of the New England farm.

Frome casually mentions to the narrator that he had had to take down the "L." Thus Frome's home is disjointed, separated from its vital functions, even as he is. The narrator, not unnaturally, sees in Frome's words about the "diminished dwelling the image of his own shrunken body." Just as Frome is emotionally trapped, just as Starkfield is frozen in the winter landscape, just as Frome's home is cut off from its vitals, so too is he cut off physically from his former strength, trapped in his crippled frame. Images of being caught, bound, trapped are frequent. "He was a prisoner for life." "It seemed to Ethan that his heart was bound with cords which an unseen hand was tightening with every tick of the clock." "I'm tied hand and foot, Matt." Although Mattie is described with flight images like "the flit of a bird in branches," and birds making "short perpendicular flights," the last such image describing her is of her lashes beating like "netted butterflies," and her last "twittering" is her pitiful cry after the unsuccessful suicide attempt, when she is a broken, pain-racked body. Even Mattie, Frome's one hope of escape, is trapped. On top of this, Frome mentions that before the railroad came to a nearby town the road by his farm was a main route, implying that business was better: "We're kinder side-tracked here now." The farm, too, is separated from its former economic vitality. Thus the setting of the novel, the landscape and the farm, is parallel to Frome's condition and serves to illuminate it. But Wharton does not stop at this point.

## II

There is hardly a page throughout the book that does not have some reference to light and dark. Wharton uses all of them with effect. The supreme light image is Mattie Silver, as her name implies. She is in contrast to everything in Starkfield; her feelings bubble near the surface. Frome, on the other hand, is all dark. He lives in the dark, especially emotionally. At the beginning of the novel, when he has come to meet Mattie, she is dancing gaily in a church filled with "broad bands of yellow light." Frome keeps "out of the range of the revealing rays from within." "Hugging the shadow," he stands in the "frosty darkness" and looks in. Later he catches up to her "in the black shade of the Varnum spruces," the spot from where they finally begin the attempted suicide that cripples them. He stands with her in "the gloom of the spruces," where it is "so dark . . . he could barely see the shape of her head," or walks with her "in silence through the blackness of the Hemlock-shaded lane." Blackness is his element. As they walk back to the farm he revels in their closeness. "It was during their night walks back to the farm that he felt most intensely the sweetness of this communion." Their love is a bloom of night. "He would have liked to stand there with her all night in the blackness." He does not see Mattie so much as sense her: ". . . he felt, in the darkness, that her face was lifted quickly to his." "They strained their eyes to each other through the icy darkness." Frome's favorite spot is a secluded place in the woods called Shadow Pond. On their last visit there "the darkness descended with them, dropping down like a black veil from the heavy hemlock boughs." Frome cannot seem to get out of the dark. And often, as in quotations above, the dark is pregnant with suggestions of death and cold. Frome's kitchen, on their return from the village,

has "the deadly chill of a vault after the dry cold of night." As Ethan settles in his tomblike house, Mattie's effect on him dies away. He lies in bed and watches the light from her candle, which

sending its small ray across the landing, drew a scarcely perceptible line of light under his door. He kept his eyes fixed on the light till it vanished. Then the room grew perfectly black, and not a sound was audible but Zeena's asthmatic breathing.

Without Mattie's "light" he is left with the ugly reality of his wife. In numerous small ways also Wharton makes the light and dark images work for her. When Mattie relieves Ethan's jealousy at one point, "The blackness lifted and light flooded Ethan's brain." When Mattie is told by Zeena she must go, and she repeats the words to Ethan, "The words went on sounding between them as though a torch of warning flew from hand to hand through a dark landscape." Before their suicide plunge, "The spruces swatched them in blackness and silence." A bitter argument between Ethan and Zeena is "as senseless and savage as a physical fight between two enemies in the darkness." After, Zeena's face "stood grimly out against the uncurtained pane, which had turned from grey to black." The cumulative effect of all these images is to tell us a great deal about Frome and his tortured psyche.

The most important thing the images of light and dark reveal about Frome is that he is a negative person. Frome is a heroic figure: nothing less than the entire landscape can suffice to describe him effectively; his agony is as broad and deep as that of the winter scene. But he is not tragic because he is a man of great potential subdued and trapped by forces beyond his capacity. His tragedy is entirely of his own making. He is weak. His character never changes. Both before and after the accident he is the same. Like his environment he

has a kind of dumb endurance for harsh conditions. There are several indications of his weakness besides his identity with darkness. Frome married Zeena because she had nursed his mother through her final illness. He was twenty-one and she twenty-eight. He married her less because he loved her than because he needed a replacement for his mother. Certainly it is Zeena who cracks the whip in the household, and Ethan who jumps. What Zeena says, goes. Frome "had often thought since that it would not have happened if his mother had died in spring instead of winter . . ." When he and Mattie are about to attempt suicide, Mattie sitting in front of Ethan on the sled, he asks her to change places with him. She asks why. Quite sincerely he answers, "Because I—because I want to feel you holding me." He wants to die being cuddled and comforted, leaving to Mattie the role of protector and shelterer.

Throughout the book, Frome recognizes his futility and accepts it rather than trying to fight his way out of it. He does not ever realistically reach for a solution. His love inspires little more than dreams. He thinks of another man who left his wife for another woman and invests the event with fairy tale qualities: "They had a little girl with fair curls, who wore a gold locket and was dressed like a princess." Once he imagines Zeena might be dead: "What if tramps had been there—what if . . ." When he spends his one night alone with Mattie, instead of thinking of a way to achieve permanence for their relationship he "set his imagination adrift on the fiction that they had always spent their evenings thus and would always go on doing so . . ." Ironically, this is just about what he achieves by crippling instead of killing himself and Mattie. He did not, however, envision that Zeena would be a necessary part of the arrangement, as a nurse to Mattie.

The negation, the blackness, in his

character is revealed also in his funereal satisfactions. When Mattie says she is not thinking of leaving because she has no place to go, "The answer sent a pang through him but the tone suffused him with joy." He rejoices in her helplessness; he is pained and thrilled at the same time because she has nowhere to go, because she too is trapped. Looking at the gravestones on his farm that have mocked him for years ("We never got away—how should you?"), he rejoices: ". . . all desire for change had vanished, and the sight of the little enclosure gave him a warm sense of continuance and stability."

"I guess we'll never let you go, Matt," he whispered, as though even the dead, lovers once, must conspire with him to keep her; and brushing by the graves, he thought: "We'll always go on living here together, and some day she'll lie there beside me."

The finest thought he can have is of the triangle going on forever, and then lying in the earth next to Mattie: "He was never so happy with her as when he abandoned himself to these dreams." Frome's aspirations do not finally go beyond darkness. His final acceptance of suicide is the culmination of his negative instincts: death is the blackest blackness.

### III

Although the meaningful use of light and dark is pervasive in the book and is illuminating, it is the sexual symbolism that cuts deepest. The sexual symbolism is more dramatic than the two elements already discussed because it revolves around the key scenes in the book, Ethan and Mattie's night together and Zeena's return. It is also more significant because without an understanding of it the source of Zeena and Ethan's estrangement and antagonism remains unknown. After all, what is the deep gulf that lies between them? There is

no explicit revelation in the book. In part, Wharton's use of symbolism to clarify the book's central problem is compatible with the inarticulateness of the characters. But perhaps also it represents a reticence or modesty of the author's. Ethan and Mattie's night together is ostensibly a mild affair. Wharton might well have revealed then the true relationship between Frome and his wife and demonstrated overtly Mattie and Ethan's transgression. But was it really necessary for her to do so? Even as it is, the evening progresses with the greatest of intensity. Every action, every word, even every silence quivers. It is because these apparently innocent actions and words exist in such intensity that they must be scrutinized. There are disproportions of feeling, particularly centering around the pickle dish, that are revealing. A proper understanding of the events of that evening sheds light throughout the book, and particularly makes the light and dark imagery more meaningful.

Barrenness, infertility, is at the heart of Frome's frozen woe. Not only is his farm crippled, and finally his body too; his sexuality is crippled also. Zeena, already hypochondriac when he married her, has had the effect of burying his manhood as deeply as everything else in him. In seven years of marriage there have been no children. Within a year of their marriage, Zeena developed her "sickliness." Medicine, sickness, and death are, in fact, rarely out of sight in the book. The farm itself, with its separation of its vital center, its regenerative center, suggests of course the sexual repression. The name Starkfield also connotes barrenness. However, Ethan and Zeena's sexual relationship is suggested most by the incident of the pickle dish, a dish which, unless understood, lies rather unaccountably at the very center of the book.

The red pickle dish is Zeena's most prized possession. She received it as a



wedding gift. But she never uses it. Instead she keeps it on a shelf, hidden away. She takes it down only during spring cleaning, "and then I always lifted it with my own hands, so's 't shouldn't get broke." The dish has only ceremonial, not functional, use. The sexual connotations here are obvious. The fact that the wedding dish, which was meant to contain pickles, in fact never does, explains a lot of the heaviness of atmosphere, the chill, the frigidity. The most intense scenes of the book, the most revealing, center around this dish. For example, Zeena never does discover an affair in the making between Ethan and Mattie, nor does she ever say anything, except for one hint not followed up, that reveals such knowledge. Her only discovery (and it is *the* discovery of the book) is of her broken (and used) pickle dish. It is this which brings the only tears to her eyes in the entire book. When Zeena is gone for a day, Mattie, significantly, brings down and uses the pickle dish in serving Ethan supper. Only if the dish is properly understood can it be seen how her violation is a sacrilege, as Zeena's emotions amply testify. The dish is broken, and Ethan plans to glue it together. Of course the dish can never be the same. This kind of violation is irrevocable. Zeena does not discover that the dish is broken until she gets, again significantly, heartburn, the powders for which she keeps on the same private shelf as the pickle dish. The scene following is a symbolic recognition of the fact that Mattie has usurped her place, broken her marriage, and become one with Ethan, though in fact it was the cat (Zeena) who actually broke the dish. The fact that Zeena never truly filled her place, acted the role of wife, and is herself responsible for the failure of the marriage does not bother her. Ethan is hers, however ceremonially, and she resents what has happened. Her emotion transcends any literal meaning the dish may have, so

much so that other implications of the dish force themselves on the reader. Speaking to Mattie, she says,

"... you waited till my back was turned, and took the thing I set most store by of anything I've got, and wouldn't never use it, not even when the minister come to dinner, or Aunt Martha Pierce come over from Bettsbridge. . . . I tried to keep my things where you couldn't get at 'em—and now you've took from me the one I cared for most of all—" She broke off in a short spasm of sobs that passed and left her more than ever like the shape of a stone. . . . Gathering up the bits of broken glass she went out of the room as if she carried a dead body . . .

The passage reveals most clearly the gulf between Ethan and Zeena. The body she carries out is the corpse of her marriage. The evening that Mattie and Ethan spend together, then, is not as innocent as it seems on the surface. That Mattie and Ethan's infidelity is so indirectly presented, whether because of Wharton's sense of propriety or her desire to maintain a minimum of direct statement, does not at all lessen the reality of that fact. If the overt act of infidelity is not present, the emotional and symbolic act is. The passage is full of passion; the moment, for example, when Frome kisses the edge of the piece of material Mattie is holding has climactic intensity.

The sterility of their marriage, Frome's emasculation, is represented elsewhere. For example, just before Zeena leaves for the overnight trip to a doctor, she finishes a bottle of medicine and pushes it to Mattie: "It ain't done me a speck of good, but I guess I might as well use it up . . . If you can get the taste out it'll do for pickles." This is the only other mention of pickles in the book. Significantly, it is the last word in the chapter before the one devoted to Ethan and Mattie's night together. The action might be interpreted as follows: after Zeena has exhausted the possibilities of

her medicine for her "trouble," she turns to sex—but she passes on that alternative to Mattie. Mattie may use the jar for pickles if she wishes. The action is a foreshadowing of Mattie's use of the pickle dish. In a sense, Zeena has urged her to that act, for she is abdicating the position of sexual initiative.

Again, in *Ethan Frome* each word counts. But there are some descriptions, obviously very particular, that do not fit in with any generalizations already presented. However, in the light of an understanding of the pickle dish incident, they are clarified. When Frome first points out his home, the narrator notes "the black wraith of a deciduous creeper" flapping on the porch. Deciduous means shedding leaves, or antlers, or horns, or teeth, at a particular season or stage of growth. Frome has indeed shed his manhood. Sexually he is in his winter season. Later, another vegetation is described on the porch: "A dead cucumber vine dangled from the porch like the crape streamer tied to the door for a death . . ." A cucumber is no more than a pickle. The pickle dish is not used; the cucumber vine is dead. That it should be connected with crape (black) and death is perfectly logical in the light of what has already been discussed about Frome. Frome's sexuality is dead. There is, of course, in all this the suggestion that Frome could revive if he could but reach spring, escape the winter of his soul. Mattie is his new season. At one point, where Mattie "shone" on him,

his soul swelled with pride as he saw how his tone subdued her. She did not even ask what he had done. Except when he

was steering a big log down the mountain to his mill he had never known such a thrilling sense of mastery.

Mattie, as Zeena never does, makes Ethan feel the springs of his masculinity. But he never overcomes the ice of accumulated Starkfield winters. His final solution is to merge himself with winter forever.

Thus Ethan Frome, when he plunges towards what he considers certain death, is a failure but not a mystery. His behavior is not unmotivated; the tragedy is not contrived. The very heart of the novel is Frome's weakness of character, his negation of life. Behind that is his true, unfulfilled, relationship with Zeena. Wharton's economy of language in the novel is superb. There is hardly a word unnecessary to the total effect. Her final economy is the very brevity of the book. It fits the scene and character. There were depths to plumb; her people were not simple. To overcome the deficiencies of their natural reticence (and perhaps her own), to retain the strength of the severe and rugged setting, particularly the "outcropping granite," she resorted to a brilliant pattern of interlocking imagery and symbolism, three facets of which have been outlined here, to create a memorable work. The reader of *Ethan Frome*, then, need not find it merely a technically successful work, a virtuoso performance. With an understanding of the imagery and symbolism he can look into the heart of the book and see characters as full-bodied people in the grip of overwhelming emotional entanglements. He is also in a position to see the book's true dimensions as tragedy.

# Thomas Wolfe's Don Quixote

RICHARD S. KENNEDY

As Thomas Wolfe prepared to go on a vacation trip to the West in May 1938, he wondered if he should let his editor, Edward Aswell, look over the rough draft of *The Web and the Rock* while he was gone. Not only did he have parts which showed diversity of purpose but he also had many incomplete sections—about Libya Hill politics, about lawyers, about James Rodney and Company, about Nazi Germany, about European wanderings—and a number of sections which existed only in title or note—about the Hampstead Heath literary group, about Hollywood, about the Rocky Mountain region, about Oberammergau, about the birth of a baby in a Manhattan hospital and so on.<sup>1</sup> “I don’t know whether it would be a good idea to let him read it now or not,” he wrote to his agent, Elizabeth Nowell. “I know where I stand, but it is like presenting someone with the bones of some great

<sup>1</sup>Harvard College Library \*46AM-7 (24-s), Wolfe’s outline of chapters for his book. The author is grateful to the late Edward Aswell, Administrator of the Estate of Thomas Wolfe, and to William Jackson of the Houghton Library, Harvard University, for permission to quote from the Wolfe manuscripts in the Houghton Library; to Charles Scribner’s Sons for permission to study *The Letters of Thomas Wolfe*; and to Harper and Brothers for permission to quote from *The Web and The Rock*.

Mr. Kennedy, an associate professor of English at the University of Wichita, writes that he “has pored over all the tons of Wolfe material in the Houghton Library at Harvard.” His book, *The Window of Memory: The Literary Career of Thomas Wolfe*, will be published next year by the University of North Carolina Press.

prehistoric animal he has never seen before—he might get bewildered.”<sup>2</sup>

He spent his last week in New York working with a secretary making a final assembly of his “enormous skeleton.” He labeled each section indicating its place in the book and he drew up a fourteen-page rough table of contents. He felt the manuscript could stand inspection after he let Miss Nowell go through it looking for excerpts to try on magazine editors. She broke through her usual veneer of toughness to tell him she was now convinced he was the Great American Novelist.<sup>3</sup> Edward Aswell came down to the Hotel Chelsea on May 17 to pick up the manuscript and see Wolfe off. He found him in his shirt-sleeves, excited and happy, letting the bartender pack his clothes for the trip while he made last-minute additions to the manuscript stack and threw other chunks aside to remain in his treasure crate. Finally with apologies, explanations, and qualifications about its unfinished state, Wolfe bound it up in two enormous packages and gave it to Aswell to read. Not too fagged out to feel happy and relieved he boarded his train.<sup>4</sup>

From this journey Wolfe never returned to work again. Pneumonia, contracted in British Columbia, reopened

<sup>2</sup>*The Letters of Thomas Wolfe*, ed. Elizabeth Nowell, (New York, 1956), p. 764.

<sup>3</sup>Harvard College Library \*46AM-12(4), unpublished letter, May 11, 1938.

<sup>4</sup>Harvard College Library \*49M-209 (30), Aswell’s account of Wolfe’s last night in New York, published in Elizabeth Nowell, *Thomas Wolfe* (New York, 1960), pp. 416-417.

an old tubercular lesion in his right lung and released the germs into his blood stream. After unsuccessful surgery, he died on September 15 of tuberculosis of the brain.

In the fall of 1938, October rains fell on the grave of Thomas Wolfe. But his ghost walked in the office of Edward Aswell at Harper and Brothers. Aswell had, without authority, offered Wolfe a generous advance of \$10,000 on his next book sight unseen. His publishing house had backed him up, but now the book was incomplete and its author dead. A heavy responsibility weighed on him to create something publishable out of the mass of material that Wolfe himself had found almost ungovernable.

In the summer, Aswell had telegraphed encouragement to Wolfe, calling his book "magnificent in scope and design," but he soon came to think of it as chaotic. Sifting through the pages, he could not even keep the names of the characters straight, for he found direct and oblique references to Wolfe's autobiographical hero under all his names, Eugene Gant, David Crockett Hawke, John Hawke (this in the first person), Paul Spangler, George Spangler (nicknamed Monk), Joe Doaks, George Webber. A woman appeared, variously named Alice, Irene, Esther, or Rebecca, who was a Mrs. Jacobs, Jack, or Fietlebaum. George Webber was an only child, but John Hawke had a stuttering brother named Lee, and Joe Doaks had a brother who did not stutter named Jim. Although George Webber's mother died when he was a boy, Mama turned up under different names in the later part of the manuscript.

Even though Aswell had been associated with Wolfe for only six months before the fatal vacation trip, he could

turn for aid to two people who had worked with Wolfe for years. Maxwell Perkins had been named literary executor in Wolfe's will and he was ready to help anyway, for he had a large emotional stake in Wolfe's writing. He not only gave Aswell a free hand to select what was publishable but he answered questions and gave advice whenever he was consulted. The second person, Elizabeth Nowell, knew more about Wolfe's recent work and intentions than anyone else. She continued to be the agent for magazine publications, and she was ready to serve Aswell with the same vigor she had given so generously to Wolfe. She took Wolfe's rough table of contents and annotated it for Aswell, identifying the sections and their origins and indicating, when possible, what Wolfe had planned to do with this part or that.

With their help, Aswell soon had the manuscript under control. Of the four major parts into which Wolfe had divided it, he put aside the first about the Joyner ancestry; he reserved the last part, George Webber's later education entitled "You Can't Go Home Again," for a later volume; and he set to work to fashion parts two and three into a single book, using Wolfe's title, *The Web and the Rock*. The material about Webber's childhood and youth was fairly easy to deal with. For the most part he had only to remove most of the carefully hoarded scraps from *K19* and *Of Time and the River*, which Wolfe had not wanted to give up without one more attempt to salvage. Then too, as Aswell lived with the manuscript, he became familiar with Wolfe's method of knitting material together and began to practise it himself. Thus, for example, he was able to take three different pieces which Wolfe had written about the people in George Webber's neighborhood and to construct

Chapter 6 "The Street of the Day" and Chapter 8 "The People of the Night."<sup>5</sup>

A few other alterations were necessary, mostly to establish transitions. Also Aswell did not want to invite any more libel suits, so he wrote to members of the Wolfe family asking about the characters. A few names and identifying characteristics had to be changed; for example, Wolfe's chapter about a baker and his truck became "The Butcher" by judicious substitution of a few words here and there.<sup>6</sup>

With the third part of the manuscript, which Wolfe had entitled "Love's Bitter Mystery," Aswell had more of a tussle. Wolfe had tried to write about this love affair for eight years. He had worked on it in different moods in 1930, 1931, 1932, 1935, 1937 and 1938, but he was never really satisfied with what he was making of it. After a spell of writing or revision, he would set it aside and go on to something else. Thus Aswell had before him a mass of undigested gobbets some of which came from the period of Wolfe's passionate outpourings, some from his period of satirical writings about Joe Doaks, and some from his period of social criticism. Some episodes had gone through cycles of revision, others had lain untouched for six or seven years. Then, too, material appeared in different combinations—for example, Wolfe had taken early scenes with Mr.

and Mrs. Jack, with Lily Mandell, and with other members of the theatrical circle and worked them into "The Party at Jack's."

Wolfe had always planned a simple sequence for his lovers: meeting, falling in love, happiness, jealousy, quarrels, and parting. But since he had at last returned to fairly exact autobiographical chronology in his narrative, his love story extended over several years and was interrupted by travels and reunions. All Aswell knew, as Miss Nowell told him, was that Wolfe perhaps would have rewritten the whole in his less plethoric style.<sup>7</sup>

With this disparate collection of chapters, Aswell did a piece of creative editing. He concentrated Wolfe's attenuated love story, rearranged sections, placed together all of Webber's European wanderings and memories of Esther, toned down the violence of Webber's horrible denunciations, and made a coherent, effective narrative out of what Wolfe had left him. The one insurmountable problem was how to work in "The Party at Jack's" with its symbolic prophecy of the crumbling of class structure. Finally, because of its tone and its theme, which suited the mature years of George Webber, he had to follow Wolfe's arrangement and hold it for the next volume.

The conclusion of *The Web and the Rock* proved to be both easy and difficult. Long ago Wolfe had planned to end "The October Fair" (his first treatment of the love story) with the reflections of his hero in a Munich hospital. He had worked it over several times, but since he always had trouble with endings, he was not ready to let go of it yet. In his manuscript he left two versions, one of which he revised hastily in order to bring "Love's Bitter Mys-

<sup>5</sup>When the book was in galley proof, "The People of the Night" was cut out. Some of the material eventually found a place in the next volume, *You Can't Go Home Again* (e.g. the characterization of Judge Rumford Bland in chapter 5 and of Tim Wagner in chapter 7).

<sup>6</sup>My account of Aswell's editorial ordeal is based on an interview with Aswell himself, interviews with Elizabeth Nowell, an examination of Wolfe's manuscripts and table of contents, and a study of the manuscript of *The Web and the Rock* which Aswell sent to the printer.

<sup>7</sup>The alterations were of this sort: *The Web and the Rock*, p. 130, "sausages and sandwiches" had been bakery goods; p. 118, Lampley's cut had been a burn.

<sup>7</sup>Harvard College Library \*49M-209 (19), Elizabeth Nowell's note to Aswell written on the table of contents.

tery" to a conclusion. He had, at least, attempted a transition to the final part of the book by bringing in the phrase "You can't go home again." But it was no real finish. Since Aswell did not feel he had the right to add anything himself, he took what he had. He pieced the two versions together and left it in its unsatisfactory state.

From the time of his first bewilderment, Aswell had worked about eight months until he had constructed a book in eight narrative units. Using Wolfe's words where he could, he wrote a few paragraphs, which he placed in italics, linking the large narrative chunks together. *The Web and the Rock* was published, very late in the Spring schedule, on June 22, 1939. No acknowledgment was made of Edward Aswell's guiding hand even though he did more to bring Wolfe's book into order than Maxwell Perkins had done with *Of Time and the River*.

## II

When Wolfe turned away from the Gant sextology to write a book about "the innocent man discovering life," he had in mind, as he told his friends, works like *Don Quixote*, *Candide*, *Pickwick Papers*, *Wilhelm Meister's Apprenticeship* and *The Idiot*. Of these books, *The Web and the Rock* is most like *Don Quixote* in its philosophical core, because, more than just telling a story about an education in living, it deals with the problem of illusion and reality. As Cervantes had shown both the folly and the wisdom of imaginative self-deception and both the limitation and strength of holding fast to fact, so Wolfe presents this double view. In a way Wolfe is tackling the same problem that he had treated in *Look Homeward, Angel*—the conflict between idealism and realism. But the character of George Webber is a more effective symbolic creation than Eugene Gant.

Cervantes had two characters who represented the polarity of the human psyche, with its tendencies to both idealism and realism. Wolfe uses one character, who swings back and forth—gloriously transcending harsh fact by imagination, but becoming entrapped by illusion; happily recognizing "things as they are," but shrinking before stark realities. By presenting Webber's ever-widening world of experience, Wolfe follows his hero's stumbling search for equilibrium.

For the psychological origin of these two ways of looking at life, Wolfe sets up a simple dualism of reason and irrationality in his character. George Webber has a divided heritage: his father is a Northerner, his mother a Southerner. The North represents reason, order and control. The South represents the realm of the unconscious with all its inherent powers and dangers: intuition, impulsiveness, violence, superstition. But a pull too far in either direction is harmful. As young Webber sees it, "If you get too North, it gets no good. Everything gets frozen and dried up. But if you get too South, it is no good either, and it also gets rotten. If you get too North, it gets rotten, but in a cold dry way. If you get too South, it gets rotten not in a dry way . . . but in a horrible, stagnant, swampy, stenchlike humid sort of way . . ." (p. 15).

The boy fears his maternal endowment. He hears "lost voices of his kinsmen long ago" as he listens to ruminative tales from his great-aunt Maw (a symbolic mother-name and suggestive too of devouring) or his Uncle Mark. He sees a picture of mountaineer ignorance, superstition, poverty, and laziness. As George looks at the town of Libya Hill, he recognizes that the present-day poor whites of the West side come from the mountains. Since they seem to him brutish and malevolent, he recoils in

horror at the thought of his connection with them and their ways.

This poor-white world is one kind of reality he cannot face. He cannot endure the spectacle that "destroyed every proud illusion of the priceless value, dignity, and sanctity of his individual life." The spawning of human life in this poverty-ridden section of town does not seem possible. Could man in his dignity be begotten this way? "Why, they had got him between brutish snores at some random waking of their lust in the midwatches of the night! They had got him in a dirty corner back behind a door in the hideous unprivacy of these rickety wooden houses, begotten him standing in a fearful secrecy between apprehensive whisperings to make haste, lest some of the children hear!" (p. 60).

With relief George turns to the figure of his father, a symbol of solidity, who builds houses with brick. He is a rational, orderly man, a skilled worker surrounded by the sights and odors of masculinity. George creates an elaborate illusion about his father's world. It seems to him full of light, warmth, and bright colors; it has a romantic quaintness "like a Currier and Ives print." His father's place of origin in Pennsylvania is brought to him in a vision of opulence and generosity. The cities of the North are to George like Dick Whittington's dream of a London paved with gold. A golden light bathes the vision of the city, from the morning sun "that shines through ancient glass into a room of old dark brown" to the evening splendor of the theatres "shining with full-golden warmth and body on full-golden figures of the women, on fat red plush . . . and on the gilt sheaves and cupids and the cornucopias" (pp. 92-93). This brave new world combines all young George's dreams of triumph and fame.

The city flashed before him like a glorious jewel, blazing with countless rich and brilliant facets of a life so good, so bountiful, so strangely and constantly

beautiful and interesting, that it seemed intolerable that he should miss a moment of it. He saw the streets swarming with the figures of great men and glorious women, and he walked among them like a conqueror, winning fiercely and exultantly by his talent, courage, and merit the greatest tributes that the city had to offer, the highest prize of power, wealth, and fame, and the great emolument of love. There would be villainy and knavery as black and sinister as hell, but he would smash it with a blow, and drive it cringing to its hole. There would be heroic men and lovely women, and he would win and take a place among the highest and most fortunate people on earth. (pp. 91-92)

Later when George travels North to New York, he is too excited by the approach to the golden city to allow the reality of the garbage dumps and grimy factories to trouble him. He maintains his illusion as long as he can against "the life of subways, of rebreathed air, of the smell of burned steel, weariness, and the exhausted fetidity of a cheap rented room" (p. 229). But finally, the illusion blasted, he finds himself, lonely, unhappy, unloved, and unrecognized among the crowd of "ciphers" that inhabit the city.

George Webber's boyhood in Libya Hill provides plenty of evidence of what life is really like. Chance mutilations and death occur on the street where he lives. The violence and cruelty of which men are capable are displayed all around him—especially in the "inhuman vitality" of the butcher and his wife and in the lynching of Dick Prosser, who had gone berserk. Wide-eyed he soaks it in and accepts it: "Great God! this being just the way things are, how strange, and plain, and savage, sweet and cruel, lovely, terrible, and mysterious, and how unmistakable and familiar all things are!" (p. 21). But this does not prevent him from indulging in the intoxication of illusion, which will occasionally be in-

terrupted by stories of the Joyner past, such as the unfathomable behavior of Major Joyner, whose dreams of learning and culture led to the neglect of his wretched, starving children.

When George Webber goes to college, illusion surrounds two of his mentors, Jim Randolph, the athlete, and Jerry Alsop, the would-be intellectual. George looks on them as gods or fathers, but as his experience grows, he levels them down. He comes to recognize that each of these figures is himself overcome by a failure to face reality. Jim Randolph romanticizes himself as a leader and general paragon without seeing that he can only assume this role among adolescents. Jerry Alsop, who plays Doctor Pangloss to Webber's *Candide*, is betrayed by his whole view of life.<sup>9</sup> His bright-colored reading of literature cannot perceive the lower depths of Dickens' pessimism and his understanding of good and evil is as elementary as a checkerboard.

Webber's English teacher, Professor Ware, the man of fact, is equally limited. He has "trapped himself among petty things." Nevertheless, he is able to speak prophetically about the further education of George Webber and even offer a key to imaginative control: "You will never make a philosopher, Brother Webber. You will spend several years quite pleasantly in Hell, Getting the Facts. After that, you may make a poet" (p. 217).

The promise of the shining city associated with his father's world lures Webber to New York. Here he spends his years in hell, getting the facts, and he becomes a writer. Even in his reading he has begun to penetrate beyond words, "to stare straight through language like a man who, from the very fury of his looking, gains a superhuman intensity of vision, so that he no longer sees mere-

ly the surfaces of things but seems to look straight through a wall" (p. 273).

But his loneliness in New York gives rise to another fantasy. With all the elaborate detail of wish-fulfillment, he conjures up a vision of a beautiful, rich, devoted woman who welcomes him to her house, her library, and her bed. And the second half of *The Web and the Rock* presents the realistic re-enactment of this fantasy.

George Webber falls in love with Mrs. Jack, a beautiful Jewish woman, who is a fashionable member of the New York theatrical set. As a scene designer for the theater, she takes her place easily in Webber's world of illusion. It seems at first that his boyhood dream of triumph in the glittering city and his youthful erotic fantasy have both come true. After a time, he recognizes that the great love of his life is only an adulterous affair, and he tires of the pretensions that swirl around her life in the theater. When her friends in a publishing house reject his book, his imagination churns up new fantasies, this time in jealous hatred of the woman who truly loves him and believes in his genius. As he broods, overcome by mad delusions, visions of her betrayal visit him and scenes of dishonored, emasculated men entrapped by a Jewish "belle dame sans merci" play through his mind. Their happiness disappears and they descend to mean-spirited altercations. The affair breaks up as Webber embarks for Europe.

He wanders fitfully through several countries until a crack on the head in a Munich beer hall subdues him. In the concluding chapter, Webber carries on an imaginary dialogue between himself and his body and he learns to accept the limitations of flesh. The conclusion is a poor one for this book, for it is unrelated to the love story and it has little to do with the problem of imagination. With further work on his manu-

<sup>9</sup>In one earlier draft Wolfe had given him the name Pangleek.



script Wolfe would have cleared up this difficulty, for a more satisfactory conclusion to "Love's Bitter Mystery" is foreshadowed in a chapter that Wolfe had added to this part of his book in 1937.<sup>9</sup> In a scene just after the publishers have returned his book, Webber says soberly to Esther Jack:

The shining city of my youth and dream is a warren of grimed brick and stone. Nothing shines the way I thought it would—there is no Perfection. And instead of the proud Gibson girl of childhood fancy, I met—you.

. . . The world is a better place than I thought it was . . . a far, far better and more shining place! And life is fuller, richer, deeper—with all its dark

<sup>9</sup>Chapters 32 to 35 of *The Web and the Rock*, written in spring of 1937, were among the last additions Wolfe made to the Esther Jack story.

and tenemented slums—than the empty image of a schoolboy's dream. And Mrs. Jack, and other women, too . . . are greater, stronger, richer people than a Gibson girl. . . . I have soiled my soul and scarred my spirit by inexpiable crimes against you. I have reviled you, Mrs. Jack, been cruel and unkind to you, repaid your devotion with a curse, and put you out of doors. Nothing is the way I thought it was going to be, but, Mrs. Jack, Mrs. Jack—with all your human faults, errors, weaknesses, and imperfections, your racial hysteria, and your possessiveness—you are the best and truest friend I ever had, the only one who has ever stuck to me through thick and thin, stood by me and believed in me to the finish. You are no Gibson Girl, dear Mrs. Jack, but you are so much the best, the truest, noblest, greatest, and most beautiful woman that I ever saw or knew, that the rest are nothing when compared to you. (pp. 522-523)

## *Studs Lonigan* Symbolism and Theme

EDGAR M. BRANCH

In implicit values and extra-literary intention *Studs Lonigan* is an optimistic book. It directly expresses Farrell's belief that a thorough examination of experience through literary creation yields fruitful understanding. It obliquely expresses Farrell's belief in love and the rational will. Yet Farrell's method of re-creating a sense of what life meant to Studs produces a terrifying picture. The

trilogy is an empirical and representative drama of man's self-destruction through his susceptibility to what is unreal. It directly communicates the cultural illusions and the isolation that stifle growth, the darkness and divisiveness that finally kill. Many features of Farrell's technique contribute to this effect. This paper will comment only on Farrell's use of some images, dramatic actions, and characters to carry out this theme.

Images in the trilogy drawn from city and nature are solid, integral parts of Studs's Chicago that appear naturally as part of Studs's experience. They are

*Chairman of the English Department at Miami University (Ohio), Mr. Branch is the author of The Literary Apprenticeship of Mark Twain and numerous articles on Twain and on Farrell.*

causally significant in the story and they focus much of the meaning implicit in Studs's destiny. Urban images are constantly used to suggest the limitations and lifelessness in Studs's character. Emerging through his awareness or in occasional objective descriptions, they are as rigid and raucous as the crude stereotypes by which he lives. Studs the "iron man," square cap on head and perched on the fireplug where two city streets meet, is a living symbol of his own restricted being. We note the "L" structure with its girders and steep steps under which the boys can look up to see forbidden sights; the sidewalks, curbs, and dusty streets; the vacant lots and drab buildings; the unpainted fences; the red lanterns hanging from railroad gates; the trains passing with "mechanical gruntings" on thin bands of steel; the darkened stores and "For Rent" signs in vacant windows. These make up the ugly, imprisoning physical environment Studs absorbs every day. They are metaphors of his mind and culture.

Likewise Farrell makes Studs's social actions symbolic of his culture. Studs's drinking, for instance, stimulates while it destroys. Studs shares a widespread belief in the fighting individual who sets himself against others and succeeds by domination. So liquor incites to aggression and lustful conquest. But Studs, unlike the porter in *Macbeth*, has not learned that liquor "provokes the desire, but . . . takes away the performance." Like the illusions he believes in, it whispers promises to his ear that it breaks to his hope. So too the ideology of aggressive individualism equivocates and deceives. As liquor produces insensibility and destroys the body, the ideology kills the social, thus truly successful, self.

Dancing as used in the trilogy is also culturally revealing. Studs and his friends go to Louisa Nolan's Dance Hall for easy pickups. They pay for a dance as they would for a trip to the brothel. Their dancing is a form of sexual competition

and sexual aggression; "socking it in" is a foretaste of the lustful conquest to come. On the other hand marathon dancing is purely commercial competition. In the spectators it arouses fantasies of sex and fortune compensating for their routine existence. Only Lucy's sorority dance calls out social abilities in Studs beyond being "a man." But Studs has not learned to converse or to flirt. He is ill at ease and silent even with people sharing his background. Hopelessly out of place, he can only reassert his importance through the impulse to destroy. In this trilogy dancing helps us to understand the importance of money in Studs's Chicago and why some social patterns in Studs's life can shrink rather than enlarge his personality.

Farrell uses water imagery to reveal the inner Studs: not the "iron man," but the unique, unknown individual in need of love. Fluidity is constantly associated with Studs's deepest feelings and desires, with his ideal moments and dreams, and with important maturing experiences. His feelings for Lucy or Catherine are "melting," "misty," "seeping," "dissolving," or "flowing." The warm stream flows through him when he is close to Helen Shires. While he sits with Lucy in the wooded island tree, he feels "like he might be the lagoon, and the feelings she made inside of him were like the dancing feelings and the little waves the sun and wind made on it; . . ." In the trilogy water often suggests health, freedom, self-mastery, as when Studs swims in the "Y" pool and feels "removed from the world, clean." Swimming in Lake Michigan stimulates his imaginative and reflective powers. The same imagery suggests death, as David Owen has shown.<sup>1</sup> Yet the seeming paradox is not real: if he gave in to his feelings death indeed would be the fate of Studs Loni-

<sup>1</sup>See his unpublished dissertation (State University of Iowa, 1950), "A Pattern of Pseudo-Naturalism: Lynd, Mead, and Farrell," pp. 161-62.

gan the tough guy; but to Studs the man of feeling, death subconsciously appeals as a release from his hell on earth. When Studs proposes to Catherine in Grant Park, near the flashing Buckingham Fountain and the pounding lake shore, the water imagery unites many of these associations. Here too, as in a few other places, the rolling lake waves suggest a source of strength Studs might have drawn on had he trusted his instinct for love.

Washington and Jackson Parks, wooded and grassy, are settings for the bodies of water in *Studs Lonigan*, yet they are but a few steps from the busy streets. As Farrell uses them, they are charged with thematic significance. Studs goes to nearby Washington Park for many reasons—to sit with Lucy, to goof around, to play hooky, to play ball, to box, to make love, and often to be alone. The park answers to many needs and moods, shaping itself to the conformations of his spirit. Whatever the dominant impulse, the park is where he can go to be Studs Lonigan. There he can dream and act, or release the bottled-up feelings and face up to his real condition. At the end of *Young Lonigan*, for instance, the lonely park is inseparable from the boy's state of mind: bare and windy, it is an uncomfortable refuge for the truant from school, and it reminds him of past happiness with Lucy and calls out moody questions. The imagery of the park best typifies Studs's complete self, the actual and the potential. Symbolically it is the area of indeterminism in his character and destiny, yet like Farrell's other symbols it remains a solid part of empirical reality.

Other realistic elements also convey the basic attitudes *Studs Lonigan* presents. The wind, often blowing, calls up fears of death in Studs. It helps dramatize his primitive Catholicism and conveys an emotional force rooted in Farrell's philosophic naturalism. Because the trilogy is Farrell's oblique expression

of faith in the values of the Enlightenment, it is appropriate that it employ the classic imagery of light and darkness. The writing is often a study in light and dark and in various shades of gray. Few colors enter the book, although we note the connection of blue with women that attract Studs sexually. Light and the sun, as might be expected, are associated with joy, warmth, vitality, and love, a complex of values also associated with the appropriate name Lucy. Far more prominent is the imagery of blackness. In scores of scenes the literal darkness of night or place or costume parallels darkness of mind. The diction of some characters and their fantasy-images carry out the theme. Blackness becomes linked with loneliness and estrangement, sexual and sadistic exploits, ignorance, and the presence and fear of death.

The importance of Negroes in the thoughts and lives of the white Irish-Catholics makes possible an effectively ironic use of this imagery. What is "white" in Studs's idiom is often really "black," and the "blacks" take on positive value because they are hated and mistreated for their efforts to find room to live. Also the deterioration and dispersal of a "superior" white neighborhood before the insweep of colored families is an index of relative social vitality. Yet Farrell does not sentimentalize the Negroes. Studs recognizes briefly that Negroes are happier than he is, but happiness and ignorance have no racial boundaries. We see the cycle of Studs's life being repeated by colored boys. Danny O'Neill, working in an established Negro neighborhood in the heart of the black belt, "felt as if he were in a darkened corner of the world that had been trapped in a moment of static equilibrium. The light on the corner seemed only to emphasize the dreariness of the scene. Across from him was the box-like carburetor factory that stood now darkened like a menace of gloom." Here slightly altered is the stagnancy

and the ugly materialism of Studs's world.

Studs is Farrell's complete embodiment of his theme, which is dramatized partially in many other characters. When first seen, he is hostile, already holding others off. He habitually denies the feelings that draw people together. His later affair with Catherine, a brief interlude of partial understanding, sets off the savage loneliness of his death, the final and logical expression of his life. As he is dying, the Lonigan family is shown in confused and bitter division. They are hostile to Catherine who carries Studs's child. The same note is repeatedly struck during the years between Studs's graduation and death. Studs loses touch with Helen Shires, who becomes merely a possible "notch in his belt." He is wordless with his closest friend, Slug Mason. Even with Catherine he cannot put "the tumbling feelings" into words. The inarticulate Studs, his soft emotions bottled up, is like an Anderson character, but instead of turning into an innocuous grotesque, whimpering and hurt by life, he becomes a powerful symbol of social disruption. To use George H. Mead's phrase, the "generalized other" on which Studs relies for self-fulfillment is seductively and fatally restrictive.<sup>3</sup>

Farrell's treatment of sex is a variation on the same theme. So too is the story of Davey Cohen. Even the gang members hardly communicate with each other beyond their stale banter. Chapter 20 in *The Young Manhood* makes the point well. Here are the prejudices and ignorant moralism of Fifty-eighth Street about Jews, Lesbians, socialists, Americanism, and poetry. Counterpointed scenes show the lack of vital relations between Studs and others—Loretta, Phil, Vinc, Davey, Christy—and the utter boredom he feels. Yet he and they are beset with problems

and need each other. The picture, which also includes the older generation clinging to respectability, shows a mechanical and atomized humanity. At the chapter's end the doped somnambulist Hink Weber, ominously suggesting terror and madness, aptly symbolizes this condition. Farrell also takes pains to end each volume with a striking image of lonely isolation: Studs, without Lucy, looking out on an empty street and searching for some anchorage; Studs under the fireplug, unconscious and deserted by his friends; Studs dying in a whirling hallucination, unreachable by those nearest to him.

From the initial illusions of the young hard guy mugging in the mirror to the dying hallucinations of the defeated weakling, Studs's life is a progress in unreality. What is reality to him and his gang increasingly takes on the aura of nightmare delusions about the terms on which life can be successfully lived. Advocates of "realism" and direct action, they become moving shadow figures in their world of fantasies. They see others under labels, not as individuals. Nearly everyone is consigned to a rejected minority: dagoes, micks, shines, polacks, kikes, mopes, punks, squirts, goofs, sheiks, radicals, atheists. They reduce love to sex. They show the immature self-absorption of provincials. The reveries of Studs and Paddy Lonigan contribute to this effect by showing them "sunk inwards," absorbed in their delusions and fantasies.

As Studs draws near his end, Farrell extends the range of delusion in his life and quickens the tempo of its appearance. *Judgment Day* opens with Studs once again looking in the mirror. The pale and pasty face he sees no longer wears a sneer, but he still tries to convince himself he will outlive his friends and show the world. Studs's subsequent experience in early Depression days underscores his starved values and his fatal misreading of life. His initiation into the Order of

<sup>3</sup>George H. Mead, *Mind, Self and Society* (Chicago, 1934), p. 154.

Christopher, for example, is an ironic episode in false appearances. The initiation program is a hoax, but a greater one is Studs's belief in the grandiose organization. From the initiation Studs returns home to another dispenser of delusions, Father Moylan, the radio priest. He sees escapist movies like "Doomed Victory."<sup>3</sup> He views newsreels and reads headlines crazily mixing social tragedy and buffoonery. He hears insipid current songs ("Did you ever hear Pete go tweet-

tweet-tweet on his piccolo . . ."). With Catherine he watches the unbelievable dance marathons. Almost mesmerized, he follows the nightmare-like decline of Imbray stocks. The world Studs knows becomes as delusive as Paddy Lonigan's diatribes against the Jew International Bankers, or Studs's rationalizations about his difficulties. Nor is the social relevance of Studs's ignorant insulation lost sight of. For example, he overhears two university students discuss a Communist demonstration against Japanese imperialism. With various ironic effects, Farrell brings together the personal level on which Studs lives, the echoes of active world forces far beyond Studs's understanding, and a hint of an even greater background—the great lake, blue, free, the waves coming in. Studs appears as a wispy figure in this context.

<sup>3</sup>Compare Farrell's use of reveries, movies and newspaper headlines with the analysis found in an article he knew when he wrote *Studs Lonigan*: George H. Mead, "The Nature of Aesthetic Experience," *International Journal of Ethics*, 36 (July, 1926), 382-393. Mead explains human revery as a result of society's inability to provide men with work or experience yielding aesthetic values or joy in creation. Day-dreaming thus makes the jump to enjoyment, or consummatory experience, that is not realized in terms of means. It also compensates man for his defeats, inferiorities, and unconfessed failures. Mead goes on to note that movies and newspapers "have spread the pattern of men's reveries before our outward eyes," rendering it vivid and concrete. Thus whereas the revery "marks man's isolation within society," movies and newspapers provide men with a kind of gratifying shared experience, an "imagery of common values," even though "the enjoyable imagery may hardly rise above unsatisfied animal impulses of gain, sex, or hate, . . ." Mead's analysis helps us to understand that Farrell's use of movies, newspapers, newsreels, and perhaps songs, although an "objective" technique, yet fills out the picture of Studs's inner consciousness. In these examples, indeed, we find it difficult to distinguish between "social forces" and "individual consciousness." Mead's article also helps us see that Studs's reveries are two-edged criticisms of his society. Their content reveals the cheap, drab quality of his life, and the fact that they exist at all is a comment on the lack of outlet in his society for creative impulses to find their consummation through work or established institutions.

Professor Owen's dissertation, cited above, demonstrates much of the connection between *Studs Lonigan* and Mead's thought. My article "The Conception of Character in *Studs Lonigan*," now being considered for publication, traces other relationships between Farrell's trilogy and the thought of Mead, Dewey, William James, and C. Judson Herrick.

Increasingly Studs moves like one in a dream. As his life becomes more hopeless his dreams become more impossible and nostalgic. Although reality contradicts them, he never entirely relinquishes his dreams of sexual powers and financial mastery. Finally, as the future fades away even in vision, past and present merge and shift in his consciousness. On his last day of job-hunting the aura of unreality is built up in a striking crescendo effect. Studs's moods change rapidly. He applies for nonexistent jobs. He meets Mr. Peters, whose philosophy of salesmanship soars as far from reality as Studs's own sex fantasies. In desperation he flees to the haven of a burlesque show and has an orgasm. His frenzied day, as void as his thirty years, has climaxed in exactly nothing and his life is spent.

In such ways Farrell rings the changes on the theme of appearance and reality and creates a phantasmagoric effect arising from the realistic surface of Studs's life. Yet he adheres to the method that accurately uses the data of Studs's consciousness and environment. The method conveys in great density and with cal-

culated pace the processes of Studs's experience in his particular time and place. It translates significant cultural tendencies of our century into terms of personal problems and individual destiny. It im-

PLICITLY affirms love, rationality, and the development of the complete and social self: the human reality Farrell believes can be renounced only at the cost of disintegration.

## Love and Money in the Snopes Trilogy

PAUL LEVINE

William Faulkner once remarked that soon after he began writing he discovered "that not only each book had to have a design but the whole output or sum of an artist's work had to have a design." With the publication of *The Mansion* the design of Faulkner's trilogy about the Snopes family becomes clear, casting light on the entire Yoknapatawpha saga as well as on Faulkner's relation to certain currents in American literature. Since Faulkner claims in a prefatory note to *The Mansion* that the discrepancies of fact and character in the three novels are the result of a deeper understanding and not accidents or oversights, it becomes important to review the evolution of the Snopeses' march through Mississippi in terms of the evolution of Faulkner's own artistic perceptions. *The Mansion* provides not only the conclusion of the Snopes trilogy but the capstone to a thirty-five year labor of love: the creation of Yoknapatawpha County.

In *The Novels of William Faulkner* Olga Vickery observed that *The Hamlet* and *The Town* were concerned with the relationship "between man's sexual and economic activity." To put the matter more simply, the Snopes trilogy

is concerned with the relationship between love and money. It deals with the implications of Saul Bellow's observation that "when people said they wouldn't do something for love or money, they meant that love and money were opposite passions and one the enemy of the other." Certainly this theme is typically American. One thinks of Dreiser's *An American Tragedy*, of Henry James's American princesses like Millie Theale and Maggie Verver, of Scott Fitzgerald's *The Great Gatsby* and of Gatsby's Daisy whose voice was "full of money." In Faulkner's own work the theme is not new. Thomas Sutpen's blind commitment to his "design" in *Absalom, Absalom* closely resembles Gatsby's naive belief in his "dream"; both are variants of the American tragedy. The Snopes trilogy is also a retelling of the tragic American success story but, ironically, in reverse. Society does not corrupt Flem Snopes; instead, he corrupts society. In acting out the classic pattern, Flem is destroyed not when he tries to acquire wealth but when he steps out of character and attempts to acquire respectability.

In *The Hamlet* Faulkner presents many of the central characters, incidents, and ideas that will be embellished, altered, and even inverted by the end of the trilogy. *The Hamlet*, however, differs from its successors in two important

---

*Living in Copenhagen on an American-Scandinavian Foundation fellowship, Mr. Levine is writing a book about contemporary American fiction.*

respects. Unlike *The Town* and *The Mansion*, with their linear plot constructions and multiple points of view, *The Hamlet* less resembles a novel than a group of short stories loosely connected by the action of the Snopes invasion of Frenchman's Bend. But for all its superficial looseness, *The Hamlet* actually fits like a tightly constructed jigsaw puzzle moving irrevocably from the state of reasonable order to that of irrational chaos. What is more significant is that of the three novels *The Hamlet* alone reveals its theme in terms of action rather than character. In this sense it closely resembles the folk tale of which Faulkner is so fond.

The meaning of *The Hamlet* is established, as Olga Vickery pointed out, "in and through the successive tales of barter and stories of love" which make up the novel. The larger scope of the novel, however, is concerned with the evolution of values within a society: the decay of an old tradition which identifies power with the Land and the rise of a new order in which human conduct is perceived and regulated strictly in terms of money. Not only are the old and new orders inextricably related—they even use the same vocabularies of profit and loss, productivity and depletion—but the evolution is inevitably cyclical: the movement of *The Hamlet*, as of the entire trilogy, begins with the Land and ultimately returns to it.

The old order of Frenchman's Bend is governed by Will Varner, "a farmer, a usurer, a veterinarian; Judge Benbow of Jefferson once said of him that a milder-mannered man never bled a mule or stuffed a ballot box." Ab Snopes comes to sharecrop Varner's land and Ab's son, Flem, quickly parlays his family's reputation for barn burning into a job at Varner's general store. A shrewd and ruthless bargainer, Flem soon rises to a position of prominence, passing Varner's own son, Jody, who makes the mistake of trying to outwit a Snopes,

and eventually becomes Varner's right-hand man. When Varner's "Dionysic" daughter, Eula, becomes pregnant, Flem marries her in a strictly commercial bargain with Varner. Meanwhile, the Snopeses proliferate in Frenchman's Bend, scurrying like birds after bread-crumbs for the scattered jobs that Flem leaves in the wake of his rise to power.

Superficially, the morality of the old order differs little from that of the new: Flem represents merely the perfecting of Varner's mercantile ethos. Varner is a usurer and an economic tyrant, the heir to a land whose "legend [is] but the stubborn tale of the money he [the original owner] buried somewhere about the place when Grant overran the county on his way to Vicksburg." Moreover, the very fabric of the hamlet's culture is permeated with a commercial vocabulary: not only is sharp bargaining the most popular local sport but the ritual of swapping mules becomes the model for the pastime of swapping tales. But whereas the bargaining for Varner, as for Pat Stamper and Ratliff, the itinerant sewing-machine salesman, is merely a pastime, for Flem it is an industry.

This distinction of values reflects a difference in vision. For Varner the gold buried in the land is metaphorical: it describes the richness of the earth. For Flem, on the other hand, the meaning is literal: the land's richness is its literal cash value. Flem, who as Varner's clerk is so ruthlessly scrupulous about keeping the accounts that he won't extend credit to his boss, can confute even the devil. In a fantastic scene that falls midway in the novel, Ratliff imagines Flem going down to Hell to redeem his soul only because "a bargain is a bargain."

"He says he don't want no more and no less than his legal interest according to what the banking and the civil laws states in black and white is hisn. He says he has come prepared to meet his bargain and signature and sholy expects you of all folks to meet youirn."

That the Devil should be reduced to a quivering mass by the relentless force of Flem's mechanical morality is not surprising. Flem's morality is governed strictly by the letter of the law; there is no room in it for the human factor. But even the Devil is human. When Flem can persuade people to see with his literal vision, as when he convinces Ratliff that there is literally gold buried in the old plantation, then he can reduce them to the level of burrowing animals.

If love and money are, indeed, opposite passions, they are also interrelated in the modern world. Flem's marriage to Eula marks the unhappy wedding of the power of Money with the titanic fecundity of Eternal Woman and Mother Earth. That Flem is impotent, as we later discover, only emphasizes the unnaturalness of the relationship and the necessity for Flem to find a substitute for natural passion. (In modern society, as Theodore Reik points out, money has become a symbol, and even a substitute, for sexual potency.) Each love story in *The Hamlet* reflects an aspect of Flem's relationship with Eula and explores an area of the relationship of love and money.

Jack Houston and Henry Armstid are two men who, out of desperation and greed, choose the love of money. For both men institutionalized love holds ambiguous values: marriage is simultaneously an assertion of potency and a loss of independence. In Armstid's case, his passion for money is the frantic realization of his own inadequacy. In the case of Houston, the preference for money comes at a time when life has lost its meaning. Houston's wedding gift to his wife was a stallion which trampled her to death. The stallion represents for Houston his lost masculine independence just as the "spotted corruption of frantic and uncatchable horses" that Flem imports from Texas represents the anarchical sexual energy which both attracts and repels the fascinated inhabitants of Yok-

napatawpha County. Houston mourns for his dead wife like a penitent by shunning everything female and withdrawing within the boundaries of his financial success.

Mink Snopes reflects Flem in a different way. Mink's marriage to a nymphomaniac—her insatiable passion contrasts to his hot seed which "is rank poison"—grotesquely mirrors Flem's own marriage to the county symbol for fecundity. On the other hand, Flem's idiot relative, Isaac, and Eula's first unruly suitor, her teacher Labove, reflect Flem as lover by inversion. Isaac's pastoral love affair with a cow is a kind of mock-heroic parody of Flem's own unconsummated marriage not only because Eula is bovine but because Isaac seems to have more success with his cow than Flem has with his wife. Labove, in the very ardor of his unrequited passion for Eula, is also an ironic inversion of Flem's inadequacy. Finally, it is Eula's daughter, fathered by her first lover, Hoake McCarron, who unconsciously ridicules Flem's own impotence daily in the same way that the mocking shadows of all his wife's former lovers push Mink to the state of impotent rage in which he constantly lives.

Each of these affairs is an example of abortive passion or the failure to love. The problem is not merely that love is a battle between the sexes, as Labove would have it. It is rather some expressed inadequacy in the lover or the beloved. Bovine Eula is no more capable of understanding and returning Labove's passion than Isaac's cow; Armstid's greed and Houston's despair render them as impotent as Flem. Eula, in fact, is carefully depicted as a grossly inadequate symbol for love: she represents not the act of passion but the unconscious object of it. Just as Flem becomes a ridiculous image of the tycoon, adopting the mannerisms of respectability without comprehending them, so Eula stands as a ludicrous symbol for an unconscious and overblown sexuality. She "seemed to be not a living



integer of her contemporary scene, but rather to exist in a teeming vacuum in which her days followed one another as though behind soundproof glass, where she seemed to listen in sullen bemusement, with a weary wisdom, heired of all mammalian maturity, to the enlarging of her own organs." Both Flem and Eula are not merely actors in a melodrama of Mississippi life but are mythic caricatures of a society's warring elements. Ultimately, they represent nothing new in Frenchman's Bend but are the projections of a town's unconscious: those shadows within us all which may lead to bland fecundity or blind impotence, to a passive instinct for life or an instinctive passion for death.

Ratliff stands as both observer and commentator on the action of the novel. Whereas Flem is drawn to the love of money and Eula can reside securely in the womb of her own fecundity, Ratliff's passion is people. If Flem and Eula represent, in one form or another, subconscious drives, he represents our conscious inclinations: conscience and charity, rationalism and responsibility. As the exponent of charity, Ratliff is Flem's natural antagonist and thus it is right that he too should be a sharp bargainer. Although he never bests a Snopes in a trade—no one can beat them at their own game—Ratliff manages to uphold those human qualities which must always be upheld.

The Snopes clan, on the other hand, is not only the inversion of charity but the subversion of the family. Certainly, Ab Snopes is an unlikely Abraham in a family which time and again sacrifices its youngest son, the idiot Isaac, to personal gain and public ridicule. When Mink Snopes shoots Jack Houston over a matter of money, Flem shows his family concern by staying out of town until the trial is over while another cousin, Lump, actually tries to harry Mink into splitting the money that he is sure Mink has stolen from the dead

man. Lump, who even cheats at checkers, tells Mink: "All right. I'm going to do what wouldn't no other living man do: I'm going to give you the benefit of the doubt." For Lump, Houston's money is "just a matter of pure and simple principle. Ain't no likes and dislikes about it. If I had my way, I'd keep all of it myself, the same as you would."

*The Hamlet* begins with the Snopeses coming to sharecrop Will Varner's land. It ends with Ratliff, Bookwright, and Armstid grotesquely digging in the same land for buried treasure that does not exist. The movement of the novel has been cyclical; in the end "Armstid dug himself back into that earth which had produced him to be its born and fated thrall forever until he died." But this final scene is also a re-enactment of the despoiling of the mythic "garden." With the final corrupting of the Land the Snopeses can move on to the town.

To move from *The Hamlet* to *The Town* is to move from a mythic to a real world. Character has replaced action as Faulkner's means of revelation just as the Bank has replaced the Land as the dominant symbol. Although *The Town* contains several of Faulkner's wonderful tall tales they are not integral parts of the novel's structure, as in *The Hamlet*, but momentary diversions from the central action. Thus it more resembles the conventional novel of urban life not only because it is concerned with an urban society but because it recognizes certain realistic and psychological conventions. The larger-than-life proportions of myth have been scaled down to suit the more modest dimensions of the realistic novel. At first it is a shock to hear Eula speak commonplaces or to discover that Flem's behavior is conditioned much as our own is. These are characters of epic proportions reduced to mere life-size.

In *The Town* the conflict between the passions of love and money is told from the varying viewpoints of the rationalist,

Ratliff, the romantic, Gavin Stevens, and the impartial innocent, Chick Mallison. The two central acts of the novel are Eula's long-standing adultery with Banker and ex-Mayor Manfred de Spain and Flem's protracted struggle to gain control of de Spain's bank. Since Flem quickly learns that in the town the Bank symbolizes money and power but, more significantly, respectability, the novel turns on the inversion of social conventions. Much of the humor derives not only from the fact that Flem's pursuit of respectability renders him a parody of what he thinks a banker should be—he gives up chewing tobacco, exchanges his old cap for a new banker's hat, and buys a houseful of conventional mail-order furniture—but because he must reverse the direction of *The Hamlet* by driving all of the Snopeses out of town after being responsible for bringing them there in the first place.

*The Town* is actually a novel of manners in the sense that it reveals the disparity between the surface of a society's manners and the reality of its morality. Flem is a caricature of a banker because the mantle of respectability sits uncomfortably on his shoulders—he has a new hat but the same old stringy tie; he gives up chewing tobacco but his mouth still rotates automatically—but de Spain is a mockery of respectability, too, by virtue of his role as adulterer. Though it is Flem who literally trades his wife's passion for a position in the bank, it is the whole town of Jefferson that condones the adultery not only because of its dislike for Snopes, or "for the sake of de Spain's bank," but because through the affair it can relive at least vicariously its own spent passion. The adultery is a conspiracy of hypocrisy in which all are implicated. It succeeds in destroying the fabric of social morality without disturbing its surface. The monument which Flem erects to his dead wife's memory—with its mocking inscription: "A Virtuous Wife Is a Crown to her Husband /

Her Children Rise and Call Her Blessed"—is the final ironic elaboration on the novel's theme of subverted civic propriety.

It is also fitting that *The Town* should have as its hero the kind of protagonist that we have come to expect in the modern "urban" novel. While Ratliff still enacts the role of narrator and commentator, the novel's center of consciousness is embodied in Lawyer Gavin Stevens. Stevens is the most complex though not the most successful character in the entire trilogy. A Southerner by birth and a Northerner by education, Stevens is both the staunchest defender of the Old South and its most trenchant critic. On the one hand, he will defend Eula's honor (a lost cause of long standing) in a fight with de Spain, while, on the other, he will shuttle Eula's daughter, Linda, off to, of all places, Greenwich Village soon after her mother's suicide.

Stevens is the representative man in modern fiction: the hero unable to act, the actor reduced to the role of observer, the citizen as outsider and failure. He is not Prince Hamlet nor was he meant to be: he is Prufrock, the "next-best anything," the "pure" failure, the constant victim of "a thousand indecisions which each fierce succeeding harassment would revise." Like Prufrock, he is capable of commenting ironically on his own predicament but incapable of doing something about it. Stevens' defect is, however, a failure of vision as well as of action. He is a romantic to excess, the quixotic knight in rusty armor who consciously champions lost causes. For all his erudition, Stevens is blinded to the facts of human relationships. He cannot perceive, as Ratliff does, that Flem seeks respectability more than money just as he is capable of prophesying that Linda Snopes is doomed to love and mourn for one man without realizing that he is that man. Indeed, he is rendered as impotent by his excessively romantic vision—for him love is divorced

from sex—as Flem is by a physical disability. Stevens represents the excesses of the romanticized imagination just as the Byronic Manfred de Spain represents the excesses of romanticized action. They mirror each other in their failures of responsibility: Gavin will accept the role of admirer and provider without taking on the responsibilities of being lover also, while de Spain assumes the burden of lover but will not be responsible for the consequences of his passion. Like Flem's impotence, both are manifestations of a failure of love.

If the central action of *The Town* involves the trading of love for money, the novel's vocabulary reinforces the theme. Flem's passion for money is the Snopesean "natural heritage of cold rapacity" while de Spain's hot-blooded affair with Eula not only flaunted the morality but "outraged the economy of marriage which is the production of children, by making public display that you can be barren by choice with impunity." Each character "pays" a price for his role in the conspiracy: Flem loses his wife but de Spain loses his bank while Eula "had paid with her life for her share in the crime." Eula's daughter, Linda, pays for Flem's permission to leave home by yielding to him her share in her grandfather's will. Gavin's expense is not of cash but of emotion: he is willing to assume the role of "the bereaved, the betrayed husband forgiving for the sake of the half-orphan child." Here, as in *The Hamlet*, Faulkner is dealing with the meaning of love. Eula killed herself, Ratliff suggests, because she was "bored." She was "bored," Gavin maintains, because she could not find anyone who could accept and match her capacity to love. As usual, Stevens is only partly right. While it is true that Eula is betrayed by both her husband and her lover, her suicide is not the result of despair but of her deep love for her daughter. Eula's self-sacrifice releases Linda from Flem's grasp and is,

indeed, the first real act of love in the novel. Linda has a tremendous capacity for both love and hate. How she uses this dual capacity becomes a central concern of *The Mansion*.

*The Mansion* is neither a novel of action, like *The Hamlet*, nor a novel of character, like *The Town*. Rather it is a panorama of American life between the two World Wars, crammed full of historical, political, and social commentary, packed with incidents and characters both new and old to Yoknapatawpha County. Ike McCaslin and Bayard Sartoris put in brief appearances. Miss Reba Rivers, from *Sanctuary*, still operates the same house of pleasure and still grieves for her lost Mr. Bimford: "For fourteen years we was like two doves." Jason Compson, the only unrelated Yoknapatawphan greedy enough to qualify as a full-fledged Snopes, tries to outswindle Flem but fails miserably, leaving Jason as outraged as ever. *The Mansion* is not only the swan song of the Snopeses; it is the *götterdämmerung* of Yoknapatawpha County.

While *The Mansion* is still concerned with the power of money, it is more directly concerned with love and revenge. The novel's central action is Mink Snopes's determination to kill Flem because of Flem's unwillingness to help at Mink's murder trial. The novel moves with the inevitability of Greek tragedy (and the fatalism of *An American Tragedy*) to the final confrontation of the two Snopeses. A second plot, linked at significant points to Mink's story, concerns the return of Linda Snopes to the South after being widowed and maimed in the Spanish Civil War. The plot again turns on money: the sum that Flem is willing to spend to keep Mink in prison; the sum that Linda puts up to get him out; and the sum that Mink needs to return to Jefferson to carry out his revenge.

Ratliff characterized Mink in *The Town* as "the only out-and-out mean Snopes we ever experienced." He was

"just mean without no profit consideration or hope at all." In *The Mansion* Mink is still mean; he still "don't trust nobody." But Faulkner admires him for his tenacity, courage, and consistency. Mink is the underdog, "as forlorn and defenseless as a child," who, friendless and broke, manages to triumph through the exertion of will power. "If a feller just wants to do something, he might make it and he might not," Mink thinks. "But if he's GOT to do something, cant nothing stop him." Curiously enough, Mink is also a man of rigid principle. He will not steal nor will he accept money in return for a promise he cannot keep. He shoots Houston not because of the money involved but because of the principle of humiliation behind it. At one point, he is even willing to forgive Flem until Flem betrays him a second time. Most significant of all, Mink is identified with the Land: he is the salt of the earth even if the salt has lost some of its savor.

Linda Snopes objectifies the ultimate failure of love and communication in the modern world. She returns home widowed and deafened by an exploding artillery shell. Torn between her love for Gavin Stevens, which Stevens, in his characteristic way, will return but not consummate, and her hatred of Flem, whom she now knows is not her real father, Linda is frustrated in her attempts to communicate. Her voice is "dry, lifeless, dead. . . . There was no passion, no heat in it; and what was worse, no hope." When human relationships fail, Linda turns to Causes; when all the Causes are lost or won, consumed or rendered obsolete, Linda, like Mink, ends up on the far side of despair.

"Fate, and destiny, and luck, and hope," Ratliff remarks, "and all of us mixed up in it." As each major character delivers himself into the hands of Fate, the inevitable motion of *The Mansion's* plot suggests not only the Fates of Greek tragedy and the forces of

Dreiser's determinism but the Calvinistic concept of predestination. But if Stevens is invariably fortune's fool then Mink is perhaps his opposite number. While Mink ultimately puts himself in the hands of "Old Moster" who "jest punishes; he don't play jokes," there is the strong suggestion that Mink has forged his own destiny. Man's character is his fate, explains the ex-marine preacher, Goodyhay, whom Mink meets on his way to kill Flem, and who delivers the novel's sermon:

"Anybody that thinks all he's got to do is sit on his stern and have salvation come down to him like a cloudburst or something, don't belong in here. You got to get up on your feet and hunt it down until you can get-a-hold of it and then hold it, even fighting off if you have to. And if you can't find it, then by God make it. Make a salvation He will pass and then earn the right to grab it and hold on and fight off too if you have to but anyway hold it, hell and high water be damned—"

Goodyhay also closes with a benediction: "Save us, Christ. The poor sons of bitches," echoing the sentiments of Miss Reba Rivers, Gavin Stevens, and Ratliff. Even a Snopes, who represents the purest form—"THE son of a bitch's son of a bitch"—is human and therefore "equal to any, good as any, brave as any, being inextricable from, anonymous with all of them: the beautiful, the splendid, the proud and the brave right on up to the top itself among the shining phantoms and dreams which are the milestones of the long human recording—Helen and the bishops, the kings and the unhomed angels, the scornful and graceless seraphim."

At the end of J. D. Salinger's *The Catcher in the Rye* Holden Caulfield concludes: "It's funny. Don't ever tell anybody anything. If you do you start missing everybody." The same might be said for Faulkner in *The Mansion*. Where *The Hamlet* mythicized the Snopeses of

and *The Town* rendered them human, *The Mansion* tends to sentimentalize them. And yet, despite its serious flaws, *The Mansion* provides a satisfying conclusion to a remarkable trilogy. In moving from the hamlet to the town and finally to the coveted mansion, Flem Snopes enacts the classic pattern of the great American success story. That Flem is a travesty of Horatio Alger's mythic American hero, that his aspirations are a parody of "the American dream," and that his morality is a grotesque *reductio* of Poor Richard, only indicates the Snopeses' deep roots in American lore. Flem's rise and fall is as inevitable as it is ironic. Society does not destroy its Snopeses; the Snopeses destroy themselves. Finally, it is Ratliff who again

has the last word on what must be one of the great American comedies. "So this is what it all comes down to," he remarks after Flem's murder. "All the ramshacking and foreclosing and grabbing and snatching, doing it by gentle underhand when he could but by honest hard trompling when he had to, with a few of us trying to trip him and still dodge outen the way when we could but getting overtrompled too when we couldn't. And now all that's left of it is a bedrode old lady and her retired old-maid schoolteacher daughter that would a lived happily ever in sunny golden California. . . . So maybe there's even a little moral in it somewhere, if you jest knowed where to look."

## The Fallen Idol

### The Immature World of Holden Caulfield

PETER J. SENG

A recent article in the *New York Times Book Review*<sup>1</sup> pointed out that J. D. Salinger's *The Catcher in the Rye*, first published in 1951, was still selling about 250,000 copies a year in its paperback edition. A report like this is news about any novel ten years after its first appearance. While *Marjorie Morningstar*, *The Adventures of Augie March*, and *By Love Possessed* have almost faded from sight, Salinger's novel seems to go on and on and on. In fact it regularly attracts attention to itself on the *front* pages of newspapers, usually when an

irate school superintendent, parent, or local PTA discovers what the children have been reading in the classrooms and decides that something must be done to keep English courses moral.

The prominence of Salinger's novel in book supplements and news columns is significant evidence that *The Catcher in the Rye* is no longer merely a trade book but has become a college and high school text as well. Further evidence is provided by the articles that the "little magazines" and scholarly journals have been printing for the past six years: essays written by instructors who have apparently been teaching the novel to their classes. If it is possible to guess a pedagogical viewpoint from a critical article, then it seems likely that the school superintendents, parents, and

<sup>1</sup>Jan. 15, 1961, p. 38.

Peter J. Seng teaches freshman, sophomore, and Renaissance courses at Connecticut College and is doing a book on the writing of J. D. Salinger.

PTAs who want to censor the book may sometimes be doing the right thing for the wrong reason. Perhaps the teacher ought to be banned and not the book. The extant academic criticism on *The Catcher in the Rye* for the most part deposes, openly or covertly, an assessment of the book which reflects a romantic view of life. I think such an interpretation represents a wholly unfair view of a novel which is in fact realistic, sensible, moral, and very hard-headed.

To talk about morality in connection with a modern novel is a distinctly unfashionable enterprise, just as unfashionable as William Dean Howells' efforts to talk about realism in the novel in the 80's and 90's. The parallel is, I think, a valid one. At the end of the last century Howells was deeply concerned with the effects of "novel-reading" on young people, especially on the protected young ladies of his era. From the romantic novels of his time Howells felt that a young lady might come to believe

that Love, or the passion or fancy she mistook for it, was the chief interest of a life, which is really concerned with a great many other things; that it was lasting in the way she knew it; that it was worthy of every sacrifice, and was altogether a finer thing than prudence, obedience, reason; that love alone was glorious and beautiful. . . . More lately she has begun to idolize and illustrate Duty, and she is hardly less mischievous in this new role. . . .<sup>3</sup>

It is melancholy to reflect now, seventy years after Howells' warnings, that perhaps our concern ought to be directed to the effects of a romantic misreading of a contemporary novel on the moral attitudes of young men.

Howells defined realism in the novel as "nothing more and nothing less than

the truthful treatment of material," and he defined morality in the same terms. What he asked of a novel was:

Is it true?—true to the motives, the impulses, the principles that shape the life of actual men and women? This truth, which necessarily includes the highest morality and the highest artistry—this truth given, the book cannot be wicked and cannot be weak.<sup>3</sup>

Judged by this criterion *The Catcher in the Rye* is certainly not an immoral book. On the contrary the great appeal this book has for young people is due, I think, to the fact that it is a valid, "realistic" representation of the adolescent world. Some parents and teachers may object to Holden's thoughts, language, and activities as "immoral"; but I doubt that modern adolescents are as innocent of these things as those parents and teachers suppose. The adults would do better to mount their moral attack not against the novel but against the interpretation that it may be given (or allowed) in the classroom. If that interpretation is not a "truthful treatment of material"—that is, a truthful treatment of the realities of life—then adults ought to be exercised far more than they are. If Holden Caulfield is being held up to students as the ideal youth, as a Galahad who carries his pure white banner undefiled through a world of sordid adults, only to fall at the novel's end as a pathetic victim of their machinations against him, then *The Catcher in the Rye* becomes an immoral novel—precisely in Howells' terms. Howells' objection to romantic novels in the nineteenth century was not an objection to wicked passages in them; rather his objections were grounded on the fact that those novels were

idle lies about human nature and the social fabric, which it behooves us to know and to understand, that we may

<sup>3</sup>*Criticism and Fiction and Other Essays*, ed. Clara Marburg Kirk and Rudolf Kirk (1959), pp. 47-48.

<sup>4</sup>The same, p. 49.

deal justly with ourselves and with one another.<sup>4</sup>

The moral issue here is not negligible. If, as the *Times* reports, a million and a half copies of Salinger's book have been distributed in the past ten years, most of them in paperback, then *The Catcher in the Rye* is more solidly entrenched in a number of schools than the classics are. I have no objection to the entrenchment; it could be a good thing; but I think there is some reason for fear about what goes on in the trenches. Therefore I would like to suggest an interpretation of the novel which is, I think, realistic in Howells' terms.

The plot of *The Catcher in the Rye* concerns the three-day odyssey of Holden Caulfield after he has been expelled from Pencey Prep for bad grades and general irresponsibility. At the beginning of the story Holden is in a sanitarium in California recovering from a mental breakdown. He says that he is not going to tell his life-story but just the story of "this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy" (p. 5).<sup>5</sup> In the final chapter he speculates about what he is going to do when he is released and reflects on "all this stuff I just finished telling you about. . . . If you want to know the truth, I don't know what I think about it" (p. 192). Between these important framing limits the story proper is contained. It reads like an edited psychoanalysis, an illusion which is sustained by the rambling first-person narrative.

Sensitive and perceptive as Holden is, he is still an adolescent and so an immature judge of adult life. His viewpoint is as limited as that of Hazlitt's young

man who thinks that he will never die. Like many young people Holden is intolerant of sickness and the debility of old age. Recalling his visit to "Old Spencer" he says,

there were pills and medicine all over the place, and everything smelled like Vicks Nose Drops. It was pretty depressing. I'm not too crazy about sick people, anyway. What made it even more depressing, old Spencer had on this very sad, ratty old bathrobe that he was probably born in or something. I don't much like to see old guys in their pajamas and bath-robos anyway. (p. 10)

Nor can he bear the old history teacher's garrulity and physical habits. While Holden is quick to pass severe judgments on others he is not so quick to see the faults in himself. A number of the picaresque traits he hates Ackley for in Chapter 3 are traits he reveals in himself in Chapter 4 when he talks to Stradlater. A comparison of these two chapters reveals interesting things both about Holden's character and about Salinger's narrative technique. It might be said that Holden's chief fault is his failure "to connect" (to use Forster's phrase); he hates lies, phoniness, pretense, yet these are often his own sins.

He is enraged at the thought that Stradlater may have "made time" with Jane Gallagher. His rage springs partly from the fact that he regards Jane as his own property, partly from his suspicion that Stradlater is a heel; yet there are further implications in this episode that he most deeply resents Stradlater's apparent self-possession in an area where he himself is ill-at-ease. Stradlater may have "made time" with Jane (though the reader of the novel tends to see his testimony as an adolescent's boast); but the moment Holden arrives in New York he attempts to "make time" first with a burlesque stripper and then with a hotel call-girl. There is, to be sure, a difference in the objects of each boy's affections, but the difference is not so great as

<sup>4</sup>The same, pp. 46-47.

<sup>5</sup>All quotations are from the paperback Signet Edition, New American Library, 1960. The page number is cited in parentheses following the quotation.

Holden, not "connecting," might think. His failure in both attempts is probably adequately explained by his confession:

Sex is something I really don't understand too hot. You never know *where* the hell you are. I keep making up these sex rules for myself, and then I break them right away. Last year I made a rule that I was going to quit horsing around with girls that, deep down, gave me a pain in the ass. I broke it, though, the same week I made it. . . . Sex is something I just don't understand. (p. 59)

While Holden responds to the common chord to which all fleshly creatures vibrate, he is nonetheless contemptuous of its varied—and sometimes perverse—manifestations in others.

In a similar fashion he passes harsh verdicts on people who do not measure up to his standards of taste and urban sophistication. When the tourists from Seattle—Bernice, Marty, and Laverne (the very names spell out a whole aesthetic)—plan to see the first show at Radio City Music Hall their taste depresses him; yet the following day he goes there himself. Buying drinks for the girls from Seattle he puts on a pretense of New Yorkish world-weary sophistication. On the other hand he cannot bear that sort of pretense in others, and has only contempt for the kind of people who say that something is "grand," or affect a fashionable critical attitude about Lunt and Fontanne, or who make polite social noises at each other (social noises that have to be made if society is going to endure).

What disturbs Holden about the world in which he finds himself is adults and adult values. He sees that the world belongs to adults, and it seems to him that they have filled it with phoniness, pretense, social compromise. He would prefer a world that is honest, sincere, simple. He is looking, as one critic notes,

for the "simple truth."<sup>6</sup> Such a quest is doomed from the start: *there are no simple truths*. In a complex modern society truth, too, is complex, and a certain amount of social compromise is necessary.

This kind of civilizing compromise Holden is unwilling to make. The world he wants is a world of children or children-surrogates like the nuns. He would people it with little girls whose skates need tightening, little girls like his adored sister Phoebe; with little boys like the ones at the Museum of Natural History, filled with exquisite terror at the prospect of seeing the mummies. It would include small boys with poems on their baseball gloves like his brother Allie who died some years ago from leukemia and so has been arrested in permanent youth by death. The chief citizens of Holden's world would be the little boys who walk along the curbstone and sing,

If a body catch a body  
Coming through the rye.

Holden's chief fantasy is built on this memory: he sees himself as the "catcher in the rye," the only adult in a world of children:

I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody's around—nobody big, I mean—except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff—I mean if they're running and they don't look where they're going I have to come out from somewhere and *catch* them. That's all I'd do all day. I'd just be the catcher in the rye and all. (p. 156)

Holden has other fantasies as well, and these are less healthy. He imagines himself living all alone in a cabin in the far west pretending to be a deaf-mute. If anyone wanted to communicate with

<sup>6</sup>Ihab H. Hassan, "Rare Quixotic Gesture," *The Western Review*, XXI (1956), 271.



him, he says, that person would have to write him a note (a prescription that would also include his wife who would be deaf and dumb, too). "They'd get bored as hell doing that after a while, and then I'd be through with having conversations for the rest of my life" (p. 179). Both the "catcher" and the "deaf-mute" fantasies are rooted in a single desire: a wish to escape from an adult world with which Holden feels that he cannot cope.

His mental breakdown is a direct result of his inability to come to terms with adult reality. Consequently he invents other fantasies, tinged with paranoia, in which he sees himself as a martyr-victim. In front of Ackley he play-acts at going blind: "'Mother darling, give me your hand. Why won't you give me your hand?'" (p. 23). Roughed up by a pimply-bellhop he imagines that he has been shot, and fancies himself walking down the stairs of the hotel bleeding to death. In a third fantasy he imagines his own death and funeral in great detail. Finally, in his recollections of previous events he seems to identify with a schoolmate, James Castle, who jumped from a high window rather than submit to the brutality of prep school bullies.

The crucial chapter in *The Catcher in the Rye* seems to me to be the one in which Holden calls on his former English teacher Mr. Antolini. For all his own weaknesses Antolini sees to the heart of the matter and gives saving advice to Holden; the advice is rejected because Holden measures it against impossibly absolute standards. If this view of the novel is correct then Holden's interview with Antolini is also the high point of irony in *The Catcher in the Rye*: the proffered offer of salvation comes from a teacher whom Holden enormously admires, but the counsel is nullified when Holden discovers that Antolini, like all adults, has feet of clay. From the moment the boy leaves Antolini's apartment his mental breakdown

commences. This sequence of events seems to be Salinger's intention.

If the Antolini episode is crucial, as I think it is, it deserves examination in some detail. The relationship between Mr. and Mrs. Antolini is immediately clear to the reader, if not to Holden. Mrs. Antolini is older than her husband and rich. They have an elegant apartment on Sutton Place, belong to the West Side Tennis Club in Forest Hills, and are ostentatiously affectionate in public. Yet in Holden's uncomprehending phrase, they are "never in the same room at the same time" (p. 164).

Holden's attachment to this teacher is in sharp contrast to his antipathy for "old Spencer" at the beginning of the novel. There is ease and rapport between the older man and the younger one. As Mrs. Antolini retires for the night to leave "the boys" alone, her husband has a stiff highball, obviously not his first. As he drinks he gives advice to Holden, all of it very much to the point:

"I have a feeling that you're riding for some kind of a terrible, terrible fall. But I don't honestly know what kind. . . . It may be the kind where, at the age of thirty, you sit in some bar hating everybody who comes in looking as if he might have played football in college. Then again, you may pick up just enough education to hate people who say, 'It's a secret between he and I.' Or you may end up in some business office, throwing paper clips at the nearest stenographer." (p. 168)

It is instructive to re-examine the previous episodes of the novel in the light of this assessment of Holden's character. What Antolini predicts for the future already, in part, exists in the present. After another drink he goes on:

This fall I think you're riding for—it's a special kind of fall, a horrible kind. The man falling isn't permitted to feel or hear himself hit bottom. He just keeps falling and falling. The whole arrange-

ment's designed for men who, at some time or other in their lives, were looking for something their own environment couldn't supply them with. . . . So they gave up looking. They gave it up before they ever really even got started." (p. 169)

Antolini writes out for Holden an epigram from the works of the psychoanalyst Wilhelm Stekel: "The mark of the immature man is that he wants to die nobly for a cause, while the mark of the mature man is that he wants to live humbly for one" (p. 170). This epigram is a penetrating insight into the personality of an adolescent who continually views himself as a martyr or savior, but never sees himself as modestly attempting to cope with a humdrum and very imperfect world. In effect what Antolini is saying is, "You are not alone; we have all been through this." You are not the first one, he tells Holden,

"who was ever confused and frightened and even sickened by human behavior. You're by no means alone on that score, you'll be excited and *stimulated* to know. Many, many men have been just as troubled morally and spiritually as you are right now. Happily, some of them kept records of their troubles. You'll learn from them—if you want to." (pp. 170-171)

He makes up a bed for the boy on the couch and then retires to the kitchen, presumably for another drink. Holden lies awake for a few seconds

thinking about all that stuff Mr. Antolini'd told me. . . . He was really a pretty smart guy. But I couldn't keep my goddam eyes open, and I fell asleep. (p. 173)

That sleep is symbolic as well as literal. Suddenly waking during the night Holden finds Antolini sitting on the floor next to his couch-bed patting him on the head. Panicked by what he regards as something "perverted" he flees from the apartment.

The irony built into this denouement is clear: the saving advice that Antolini has given Holden has been rendered useless because the idol who gave it has fallen. Antolini is a shabby adult like all the others. In his reactions Holden is like the man in the Stephen Crane poem who climbed to the top of the mountain only to cry out:

"Woe to my knowledge!  
I intended to see good white lands  
And bad black lands,  
But the scene is grey."

It is worth noting that Salinger takes pains to keep the end of the Antolini episode ambiguous: that is to say, while there can be little doubt in a reader's mind about Antolini's propensities, his gesture toward Holden is considerably short of explicit. In fact Salinger raises this very doubt in Holden's mind:

I wondered if just maybe I was wrong about thinking he was making a flitty pass at me. I wondered if maybe he just liked to pat guys on the head when they're asleep. I mean how can you tell about that stuff for sure? You can't. (p. 175)

Whatever doubts he may have about Antolini's motives, there can be no doubts about the meaning of his own feelings as he walks up Fifth Avenue the next day:

Then all of a sudden, something very spooky started happening. . . . Every time I came to the end of a block and stepped off the goddam curb, I had this feeling that I'd never get to the other side of the street. I thought I'd just go down, down, down, and nobody'd ever see me again. (p. 178)

This, of course, is the beginning of the fall which Antolini had predicted.

So much for the edited psychoanalysis of Holden Caulfield. It seems to me that if *The Catcher in the Rye* is viewed along the lines suggested above it is a moral novel in the fullest sense of that word. According to this interpretation

Holden is not a mere victim of modern society, but is in some sense a tragic figure. His temporary mental defeat is brought about by a flaw in his own character: a naive refusal to come to terms with the world in which he lives. To regard him, on the other hand, as a pure young man who is martyred in his unavailing struggle against a sordid world of adult phoniness, is to strip him of any real dignity. Such an interpretation makes the novel guilty of idle romanticism. Howells would have called it immoral romanticism because he would have seen it as filled with "idle lies about human nature and the social fabric," areas where we must know the truth if we are to deal "justly with ourselves and with one another."

Salinger himself is reported to have said that he regretted that his novel might be kept out of the reach of children.<sup>7</sup> It is hard to guess at the motives behind his remark, but one of them may have been that he was trying to tell young people how difficult it was to move from their world into the world of adults. He may have been trying to warn them against the pitfalls of the transition.

<sup>7</sup>*Twentieth Century Authors*, First Supplement, ed. Stanley J. Kunitz, New York, 1955, p. 859.

To my mind one of the most penetrating reviews of *The Catcher in the Rye* was the one which appeared in *The Nation* in 1951 when the novel first came out:

It reflects something not at all rich and strange but what every sensitive sixteen-year-old since Rousseau has felt, and of course what each one of us is certain he has felt. . . . *The Catcher in the Rye* [is] a case history of all of us.<sup>8</sup>

The reviewer was Dr. Ernest Jones, and for the sickness he diagnosed he also prescribed a remedy. His prescription was a line from Auden: "We must love one another or die."

Holden will survive; but first he must learn to love other human beings as well as he loves children. He must acquire a sense of proportion, a sense of humor.<sup>9</sup> He must learn compassion for the human, the pompous, the phoney, the perverse; such people are the fellow inhabitants of his world, and behind their pitiful masks are the faces of the children in the rye. In Stekel's phrase, he must learn to live humbly for a cause.

<sup>8</sup>Sept. 1, 1951, p. 176.

<sup>9</sup>This observation is E. P. J. Corbett's, "Raise High the Barriers, Censors," *America*, Jan. 7, 1961, p. 442.

## The Movies in the Rye

BERNARD S. OLDSEY

Several good novels—including F. Scott Fitzgerald's *The Last Tycoon*, Nathanael West's *The Day of the Locust*, and Budd Schulberg's *The Disen-*

*Author of "Hemingway's Old Men" (Modern Fiction Studies, 1955) and co-author of From Fact to Judgment, Bernard S. Oldsey is an assistant professor of English at Penn State University.*

*chanted*—have registered the effect of the movies, Hollywood style, on the American imagination. J. D. Salinger's *Catcher in the Rye* should be added to this list, since, in addition to its literary merit, it is as much a Hollywood product (that is to say, anti-Hollywood product) as we have had.

The unrecognized fact is that the

movies constitute a major influence on Salinger's novel and play a peculiarly functional part in it. This is particularly true in respect to thematic development and character revelation rather than form.<sup>1</sup> Thematically, the novel is intent on exposing the phoniness of life in these United States, the tawdriness of a Barnum-and-Bailey world remade by Metro-Goldwyn-Mayer. This anti-phoniness theme is developed through a series of related character reactions and revelations—all filtered through the censoring lens of Holden Caulfield, who is himself not left unmarred in the process. The way individuals react to phoniness—of a dramatic and literary sort too,<sup>2</sup> but especially cinematic—becomes the infallible metric aid by which he assesses character.

Actually, the novel opens and closes on a note of character assessment, with Holden the reluctant and, at the end, unwitting re-assessor. In the very first paragraph, as he begins his story from inside a mental hospital, he exhibits great concern over what is happening to his older brother, D. B., in Hollywood (which is "not too far from this crummy place"). As the author of a "terrific book of short stories," D. B. has been Holden's idol; but the idol is crumbling, may even have crumbled, for D. B. has become a movie writer, or as Holden bluntly puts it: "Now he's out in Hollywood, D. B., being a prostitute."

<sup>1</sup>In form, the book is an extended flashback framed by an introductory paragraph and three short concluding paragraphs, and to some extent it does resemble a movie adaptation script, with built-in camera angles, bare character suggestions, and fast scenic shifts. But of course the long interior ramble by which Holden tells his story not only subtly reveals his character and controls the thematic tone of the book, but also helps distinguish the novel from a movie script.

<sup>2</sup>For comments on phoniness in drama and literature see *The Catcher in the Rye* (Boston, 1951), pp. 152-153, 164-165, 182. All references in parentheses are to this edition.

In the last paragraph of the novel, this concern lingers wonderingly on. And it is easy to understand why: Holden has already lost one brother to death and is extremely reluctant to admit having lost the other to Hollywood. Nevertheless, he must report that on his last visit to the mental hospital, D. B., already equipped with one of those little Jaguars "That can do around two hundred miles an hour," has brought with him a familiar Hollywood opiate: "He drove over last Saturday with this English babe that's in this new picture that he's writing. She was pretty affected, but very good-looking." This may be but a final, weaker echo of the lines with which Holden leads into his story proper: "If there's one thing I hate, it's the movies. Don't even mention them to me" (p. 4).

Yet it is Holden himself who mentions the movies afterward, and keeps on mentioning them. As a child of his times he is automatically a child of the movies; even his name, one suspects, is an ironic amalgam of the last names of movie stars William Holden and Joan Caulfield.<sup>3</sup> His imagination—à la Mitty's—battens on the movies; his reveries revolve around them; and his narrative depends heavily upon them.

Holden has a habit, for instance, whenever in trouble or "just horsing around," of slipping into a convenient movie role. One of the first times he does this is in watching his roommate shave; he gets bored just sitting there on a washbowl; so, urged on by the acoustics of the "stone" floor, he taps his way into a screen role:

I started imitating one of those guys in the movies. In one of those *musicals*. I hate the movies like poison, but I get a

<sup>3</sup>The plausibility of this conjecture is increased by the fact that these two actors co-starred in the well-known 1947 movie version of *Dear Ruth*, the story of a juvenile girl who, in writing to a soldier overseas, tries to appear more mature than she actually is.

bang imitating them. Old Stradlater watched me in the mirror. . . . "I'm the goddam Governor's son," I said. I was knocking myself out. . . . "He doesn't want me to be a tap dancer. He wants me to go to Oxford. But it's in my goddam blood, tap-dancing." Old Stradlater laughed. He didn't have too bad a sense of humor. . . . (p. 38)

Holden's favorite role, however, is not musical, but the kind made famous by James Cagney and Humphrey Bogart. He uses it several times, the first for Ackley's benefit: "What I did," Holden explains, "I pulled the old peak of my hunting hat around to the front, then pulled it way down over my eyes. . . . 'I think I'm going blind,' I said in this very hoarse voice. 'Mother darling, everything's getting so *dark* in here'" (p. 23). He uses it again when slugged by Maurice, the elevator-operating pimp. Though not knocked unconscious (earlier he has informed us, when hit by Stradlater, that "It's pretty hard to knock a guy out, except in the goddam movies"), Holden is rather stunned by the blow to the stomach; his mind slips and he begins to imagine things:

But I'm crazy. I swear to God I am. About halfway to the bathroom, I sort of started pretending I had a bullet in my guts. Old Maurice had plugged me. . . . I pictured myself coming out of the goddam bathroom, dressed and all, with my automatic in my pocket. . . . Then I'd walk down a few floors—holding onto my guts, blood leaking all over the place—and then I'd ring the elevator bell. As soon as old Maurice opened the doors, he'd see me with the automatic in my hand and he'd start screaming. . . . But I'd plug him anyway. . . . Then I'd crawl back to my room and call up Jane and have her come over and bandage up my guts. I pictured her holding a cigarette for me to smoke while I was bleeding and all.

The goddam movies. They can ruin you. I'm not kidding. (pp. 135-136)

Once again Holden resorts to this

role—after a dispiriting chat with an acquaintance named Carl Luce, who advises him to see a psychoanalyst and have "the patterns" of his mind clarified. Luce leaves him alone at the bar, and Holden goes on drinking: "When I was *really* drunk, I started that stupid business with the bullets in my guts again." The business includes the same ingredients as before—the supporting hand inside the jacket, the dripping blood, the hurried phone call to Jane (p. 195). Certainly by this time one of the patterns of Holden's mind has been clarified. It is a one-reeler starring Holden the wounded.

On numerous other occasions and in various ways Holden sees himself and others in relationship to the movies. For example, one Saturday night he considers going to Agerstown with Ackley and Mal Brossard to see a comedy starring Cary Grant. Eventually they eschew it for hamburgers; and Holden is just as glad, because he has been to the movies before with Ackley and Brossard, who laugh "like hyenas at stuff that wasn't even funny" (p. 48). Another evening, the night he meets Carl Luce, Holden has some time to kill and goes to the movies at Radio City. "It was probably the worst thing I could've done," he explains apologetically, "but it was near, and I couldn't think of anything else" (p. 177). On this occasion he sees the film version of James Hilton's *Random Harvest*.<sup>4</sup> Taking two and a quarter pages to outline its implausible, tear-jerking plot, he finishes with a short analysis of the maudlin woman who sits next to him during the performance. She cries throughout the show, but will not allow her suffering child to go to the toilet. "You take somebody that cries their goddam eyes out over phony stuff in the movies,"

<sup>4</sup>See Frederick L. Gwynn and Joseph L. Blotner, *The Fiction of J. D. Salinger* (Pittsburgh, 1958), p. 29.

Holden concludes, "and nine times out of ten they're mean bastards at heart."

His apologetic explanation for going to Radio City becomes clear when we consider what Holden has said about others on this score earlier. The three girls he dances with in the Lavender Room are all movie struck; their fondest hope, after coming all the way from Seattle, is to see some movie celebrities in New York. Until Holden meets them they have had little success, having caught sight only of Peter Lorre (so at least they claim). To revenge himself on one of them, the heavy-dancing Marty, Holden pretends to have spotted Gary Cooper on the opposite side of the dance floor and makes him disappear before the hopeful Marty can turn in that direction. Later, though, Holden feels sorry for the lot of them, when they announce they have to get up early next day to fulfill their intentions: "If somebody . . . comes all the way to New York—from Seattle, Washington, for God's sake—and ends up getting up early in the morning to see the goddam first show at Radio City Music Hall, it makes me so depressed I can't stand it. I'd've bought the whole three of them a *hundred* drinks if only they hadn't told me that" (p. 98).

Lillian Simmons and Sunny, the youthful whore, also fall victim to Hollywood's attraction. Lillian, an old girl-friend of D. B.'s, simply gushes when Holden informs her D. B. is in Hollywood writing for the movies (p. 113). Holden thinks her one of the biggest—in all respects but one—phonies he has ever met. Sunny is a more complicated case: She claims to be from Hollywood; she thinks Holden resembles this movie actor, Whosis (appeared in "that pitcher with Mel-vine Douglas"); and she confesses to having no other activities (besides those demanded by her profession) except sleeping and going to the movies. She depresses Holden even more than the Lavender Room girls: "She was

depressing. Her green dress in the closet and all. And besides, I don't think I could ever do it with somebody that sits in a stupid movie all day long" (p. 125).

Holden considers two other girls—much more important to the novel than either Lillian or Sunny—in terms of the movies; namely, his sister, Phoebe, and the girl he really cares for, Jane Gallagher. Phoebe passes every test. Her innocence is proof against the phoniness of Hollywood. She tends toward foreign films and those with serious themes. She liked seeing *The Baker's Wife*, with Raimu; and her favorite is *The 39 Steps*, with Robert Donat. Holden has taken her to the latter at least ten times; she knows it so well that she can put in bits of dialogue and the missing-finger business at just the right places (pp. 88-89). When Holden first sees Phoebe after he has been dropped from Pencey, one of the first things she must tell him about is a problem movie, *The Doctor*: "It's a special movie they had at the Lister Foundation. Just this one day they had it. . . ." He tries several times to discuss more immediate problems, but Phoebe rushes on with her rapt summary: "It was all about this doctor in Kentucky and everything that sticks a blanket over this child's face that's a cripple and can't walk. Then they send him to jail and everything. It was excellent" (p. 211).

This summary of *The Doctor*, with its central problem of euthanasia, underscores Holden's own problem. Like the doctor in the movie, he, too (though by different means), wishes to protect the young from the cruelties and indignities of the world. For their pains, the doctor goes to prison, Holden to a mental hospital.

The movie with the doctor in it also moves us closer to Jane Gallagher's problem. Jane is a strange, intelligent, attractive girl, whose muckle-mouth seems to go "in about fifty different

directions" when she talks. The most peculiar thing about her, however, is that in playing checkers she never takes her kings out of the back row—a fact so significant as to be mentioned at least four times. In spite of these peculiarities, or probably because of them, Holden is very fond of Jane. He feels as protective toward her as toward Phoebe and the kids in the museum and the ducks on the pond. When his roommate, Stradlater, takes her lightly and hints of intimate relations with her, Holden flies into a quixotic rage and absorbs a physical beating in her honor.

Actually, Jane is product of a movie and book. The stage is set for the main treatment of her in chapter eleven, where Holden declares, "I know old Jane like a book," and again—"I still couldn't get her off my brain. I knew her like a book" (p. 90). The movie and book in question, which concerns not one but three doctors, is Henry Bellaman's *Kings Row* (1940), a well-known novel that was made into a very popular and, in risking censorship, courageous movie in 1942. *Kings Row* shares with *The Catcher in the Rye* three notable elements: youthful innocence in a world of adult cruelty, possible confinement in a mental institution, and a muted theme of incest.<sup>5</sup>

Jane Gallagher, like Cassandra Tower and Louise Gordon of *Kings Row*, fills the role of the fearful daughter; only in her case incest possibilities are heightened by the fact that she is a stepdaughter. Keeping her kings in the back row has already been interpreted as a fear manifestation by Gwynn and Blot-

ner.<sup>6</sup> But it is necessary to go an inferential step further and fill out the syndrome with incestuous qualification. If evidence for such a step seems at first highly circumstantial, there is additional support in Holden's account of a certain afternoon when he and Jane come closest to "necking." As he describes the situation—"It was a Saturday and it was raining like a bastard out, and I was over at her house, on the porch. . . . We were playing checkers. I used to kid her once in a while because she wouldn't take her kings out of the back row" (p. 101). There follows an explanation about how he dislikes kidding Jane too much because he senses something perhaps over-sensitized in her. "Anyway," he continues, "I was telling you about that afternoon. . . . It was raining like hell and we were out on her porch, and all of a sudden this booze hound her mother was married to came out on the porch and asked Jane if there were any cigarettes in the house" (p. 102). Holden here provides another analysis of Jane's stepfather, Cudahy, whom he has already described for Stradlater as an alcoholic playwright who runs "around the goddam house, naked" (p. 42). Then he goes on—"Anyway, old Jane wouldn't answer him when he asked her if she knew where there was any cigarettes. . . . Finally the guy went inside the house. When he did, I asked Jane what the hell was going on. She wouldn't even answer me, then" (p. 102).

Jane begins to cry, and one of her tears, a big one, plops right onto the checkerboard. Suddenly Holden finds himself comforting her, kissing her all over, except on the lips: "She sort of wouldn't let me get to her mouth." And finally, miraculous to say, they go to "a goddam movie," with Holden still in the dark as to what has happened between Jane and her stepfather: "I asked her,

<sup>5</sup>The incest motif of *Kings Row* was a much discussed topic of the day; for critical commentaries on the handling of the problem in the movie version, see Russell Maloney, "A Good Movie," *The New Yorker* (February 7, 1942), p. 56; and Oris Ferguson, "More Sound than Fury," *The New Republic* (February 16, 1942), pp. 237-238.

<sup>6</sup>*The Fiction of J. D. Salinger*, p. 30.

on the way, if Mr. Cudahy had ever tried to get wise with her. She was pretty young, but she had this terrific figure, and I wouldn't've put it past that Cudahy bastard. She said no, though. I never did find out what the hell was the matter. Some girls you practically never find out what's the matter" (p. 103).

So the incestuous matter with Jane is left about as ambiguous as the homosexual matter with Mr. Antolini; but both contribute to the education of young Caulfield. It is an education which by now includes the matters of the transvestite and the water-squirting perverts at the Edmont Hotel, and the matter of Sunny and her finger-flicking friend, Maurice, as well as the matter of a single word, scrawled everywhere, reducing human relationships to the level of travesty. It is an education, moreover, that makes Holden more determined than ever to be a protector of innocence.

The movies are connected with Holden's protective desire to become a catcher in the rye. The idea comes to him while he watches a small boy walking perilously toward, or on, Broadway. The boy, oblivious to the traffic and crowds around him, sweetly sings what Holden takes to be "If a body catch a body coming through the rye" (p. 150). In contrast to the boys, who cheers him up, there are the mobs of people, who depress him, because "Everybody was on their way to the movies—the Paramount or the Astor or the Strand or the Capitol. . . ." It is by now a familiar form of depression; another pattern of Holden's mind is clarified: "I can understand somebody going to the movies because there's nothing else to do, but when somebody really *wants* to go . . . then it depresses hell out of me. Especially if I see millions of people standing in one of those long, terrible lines, all the way down the block. . . ." (p. 151).

It is an unpleasant vista of mass man in pursuit of phoniness. Holden—whose favorite phrase is "if you *really* want to know"—is in revolt against this phoniness. As a Wordsworthian or Rousseauistic version of the little boy lost, Holden represents Romantic innocence in search of continuing truth. He seeks a truth as durable as that figuring with beauty on Keats's Grecian urn ("For ever warm and still to be enjoyed,/For ever panting, and for ever young. . ."). In fact, speaking of the displays at the Museum of Natural History, he produces a modern version of Keats's "Ode," with truth and beauty held in kinetic bond: "The best thing, though, in that museum was that everything stayed right where it was. . . . You could go there a hundred times, and that Eskimo would still be just finished catching those two fish, the birds would still be on their way south, the deers would still be drinking out of that water hole . . . , and that squaw with the naked bosom would still be weaving that same basket. The only thing different would be you" (pp. 157-158).

Thus Holden is as anxious to hold onto beauty and truth as he is those children who might fall off a cliff into some abyss of death, or untruth. He explains most of his occupational desire to be a Protector to Phoebe, and he also explains what he does not want to be: he will not be a corporation lawyer, like his father; nor will he even chance being a lawyer who goes around saving "innocent guys' lives" (pp. 223-224). For this too might turn out to be phony, as it often does "in the dirty movies"; and Holden must be sure: "How would you know you weren't being a phony? The trouble is you wouldn't." He really suffers from a form of "phoniophobia" and must keep checking himself. Once he almost succumbs when, as a very good golfer, he is asked to appear in a golfing short—"but I changed my mind at the last minute. I figured



that anybody that hates the movies as much as I do, I'd be a phony if I let them stick me in a movie short" (p. 100).

He must be pure to be the catcher in the rye, saving little children who might be rushing to their doom, and living in his own peaceful cabin. There, one of his few visitors would be Phoebe. As for his brother D. B., a proviso is necessary: ". . . I'd let D. B. come out and visit me for a while if he wanted a nice, quiet place for his writing, but he couldn't write any movies in my cabin, only stories and books. I'd have this rule that nobody could do anything phony when they visited me. If anybody tried to do anything phony, they couldn't stay" (pp. 265-266).

So the boy of sanity, of peace and

truth and beauty, lights out for his own rye-covered territory and finds his own retreat, which ironically is "not too far" from Hollywood, as things turn out. There is a certain amount of literary ambiguity implicit in the geographical juxtaposition. Hollywood is not too far from insanity; but, on the other hand, Holden's "insanity," or neurosis, or whatever it is that troubles him is not far removed from Hollywood. If someone were to ask him (as Captain Delano does Benito Cereno), "What has cast such a shadow upon you?" Holden might very well answer, "The movies." In fact, he has already given the equivalent answer with "If there's one thing I hate, it's the movies" and "The goddam movies. They can ruin you."

## ON READING ESSAYS ON EXISTENTIALISM AND ZEN BUDDHISM

CONRAD HILBERRY

The intellect, the Zenists say,  
Must be embarrassed and perplexed  
Until like ancient king unsexed  
It pales and gives its reign away.

And Existentialists contend  
The head—a hound that bays lost scent  
At river's edge—is impotent  
To track belief to a sure end.

And yet these advocates all find  
It irresistible to dress  
A glimpse, a notion, a long guess  
In the upholstery of mind.

---

*A teacher at DePauw University, Mr. Hilberry has had poems published in The Atlantic, The New Yorker, The Saturday Review, and other magazines (including College English).*

## Round Table

### HEMINGWAY'S DON QUIXOTE IN PAMPLONA

ROBERT O. STEPHENS

Analysis of Hemingway's *The Sun Also Rises* has dealt rather thoroughly with the code hero and the conflict between code insider and outsider. Much is said concerning the unspoken understanding between the authentic expatriates. Lady Brett Ashley notes to Jake Barnes, for example, that Count Mippipopolous is "one of us" without having to say why. And later at Pamplona Robert Cohn is cut by the group because he has failed to act according to their code of undemonstrative suffering. While this emphasis is, on the basis of Hemingway's part in the activities of the "lost generation," a sound behavioristic account, it fails to note a complementary motif that is finally as relevant to the basic theme of the novel as is the insider-outsider motif. For it fails to note Hemingway's use of the Don Quixote-Sancho Panza motif in presenting the basic conflict between the Robert Cohn complex of values and that of Jake Barnes. Because there is a Don Quixote code as well as one for Sancho, the question of "insider" becomes one of perspective and invests the narrative viewpoint with ambiguity, much in the way that of *Huckleberry Finn* is presented.

Use of the motif is almost expectable in the light of Hemingway's reading and associates. As Carlos Baker notes in *Hemingway: The Writer as Artist* (p. 27), Hemingway set out to educate himself by intensive reading of major fiction writers, including Mark Twain. Philip Young shows the influence of Twain in his chapter on *Huckleberry Finn* in his *Ernest Hemingway* (pp. 181-212). And in *Green Hills of Africa* Hemingway himself indicates a knowledge of the structure of *Huckleberry Finn*, which with his remark on the "cheating" at the end of the river novel shows his recognition

of the Quixote motif involved. In addition to his reading, he could hardly have escaped the idea because of his Paris friendship with John Dos Passos, who in 1922 published his Quixote-minded *Rosinante to the Road Again* (Baker, p. 27).

Arthur L. Scott, writing "In Defense of Robert Cohn" (*College English*, March 1957), describes essentially a quixotic figure without so identifying him. What now should be done is to point out the theme-modifying implications of the motif, for they are pervasive. Elements of the motif for tracing it then are (1) delusion of the quixotic character by outdated concepts usually derived from romantic novels, (2) deflating exchanges between the pompous Quixote and the commonsensical Sancho Panza, and (3) Sancho's respect for Quixote's idealism even when he cannot participate in it.

Robert Cohn as the Quixote can be identified by his quasi-aristocratic background, by his saturation with reading of aristocratic bias, and by his acceptance of courtly obligations to the women in his life. His connections with the richest and oldest Jewish families of New York through his father and mother respectively (Scribner's 1956 edition, p. 3); his military prep school and Princeton backgrounds (p. 4); his acceptance of the Princeton boxing tradition taught by Spider Kelly (p. 3) and of the Princeton-associated polo shirt (p. 194); Frances' complaint that he has all the advantages of wealth and privilege and she none (p. 47); and her accusation that his getting rid of her by sending her to friends in England is the method practiced by the best families (p. 48)—all point to Cohn as the quasi-aristocrat of La Mancha. His quixotic delusion by romance is indicated when Jake Barnes notes that Cohn takes literally as a "guide-book to what life holds" W. H. Hudson's *The Purple Land*—"the splendid imaginary adventures of a perfect

---

Robert O. Stephens, assistant professor of English at the Woman's College, University of North Carolina, is the author of several articles on the work of Ernest Hemingway.

English gentleman in an intensely romantic land . . ." (p. 9). Delusion by the literary is also signaled by Jake's observation that Cohn probably got his dissatisfaction with Paris from Mencken (p. 42). Harvey Stone emphasizes the obsolescence of such views by indicating that Mencken is read by "people who used to read the Alexander Hamilton Institute" (p. 43). Cohn is also mixed up in the pretentiously art-conscious "dancings" at the Bal Musette sponsored by the Braddocks, his literary friends. Later Mike Campbell correctly identifies him as "one of those literary chaps" when Cohn calls Brett a Circe (p. 144). Jake's observation is tellingly significant then when he notes that at Princeton Cohn "read too much" and had to wear glasses to correct his sight (p. 3).

Consequent to such indoctrination, Robert Cohn constantly expresses his sense of courtly obligation to his women. He does not leave his wife because "it would be too cruel to deprive her of himself . . ." (p. 4). He cannot tell Frances "to go to hell," as Jake suggests, because he has "certain obligations to her" (p. 38). But at the same time, as Frances observes, he wants credit for having had a mistress as the courtly and literary traditions demand (p. 51). His behavior toward Brett is based on his vision of her as a lady of title to whom he owes, as Mike observes, the obligation of making her an honest woman (p. 201). Jake notes on several occasions (pp. 178, 199, 146, 101) Cohn's formality and devotion to his "lady love." For example: "His face had the sallow, yellow look it got when he was insulted, but somehow he seemed to be enjoying it. The childish, drunken heroics of it. It was his affair with a lady of title" (p. 178).

The second element of the motif, whereby Jake as Sancho punctures the grandiose misconceptions of Cohn, points up the empirical attitude of the disillusioned. The effect is to show Cohn so deluded by what he "knows" that he cannot correctly evaluate what he sees. Soon after Cohn first meets Brett, he shows his tendency to idealize her as a lady of class. When Cohn says she has fineness and breeding, Jake says she is a drunk. When he says he doesn't believe "she would marry anybody she didn't love," Jake answers matter-of-factly

that "She's done it twice" (p. 39). Earlier in their discussion about going to South America, Cohn tells Jake that those in Paris are not "the real South Americans," to which Jake answers, "They look awfully real to me" (p. 9). Similarly in the bar near Jake's office, Robert Cohn, looking at the array of bottles, observes that "This is a good place." Jake's factual answer again is that "There's a lot of liquor" (p. 11). Contrast between the two points of view appears also when Bill, Jake and Robert Cohn look at the Bayonne cathedral. Cohn's is the name-dropping appreciation, Jake's the quiet, intuitive approach: "Cohn made some remark about it being a very good example of something or other, I forget what. It seemed like a nice cathedral, nice and dim, like Spanish churches" (p. 90). At the Pamplona fiesta Bill and Cohn see the banner saying hurra for the wine and foreigners. When Cohn asks who the foreigners are, Bill reminds him that they are (p. 154). But the principal exchange between the Quixote-Panza points of view occurs when Cohn says he is worried that he will be more bored than shocked at the bullfight. Jake, Bill, and Mike all point out later that he looked as if he were going to be sick (pp. 162, 166). This deflation of Cohn's pose at the bullfight is extended to his dealings with the matador Romero. After Cohn has beaten Romero and tries to act the conquering knight by offering help to his vanquished foe, Romero scorns the rules of courtesy and refuses to shake hands, be carried to his bed, or forgive Cohn. Indeed he emphasizes his scorn of the rules by hitting Cohn without warning or challenge (pp. 202-203).

Wider application of the motif to criticism of tradition in general, exclusive of Cohn as its chief representative, concerns Jake and Brett's verdicts on religion and prayer. Reminiscent of Huckleberry Finn's disgust with the results of prayer, Brett notes that going to the cathedral "Never does me any good. I've never gotten anything I prayed for. Have you?" (p. 209). And by rejecting the crested Aloysius Kirby wedding announcement and the Nouvelle Revue Française diplomat Jake rejects the culture complex which produces Cohn (pp. 30, 36). Mike epitomizes his disillusionment with the values of courtesy when

he casually hands out to the night club girls the medals borrowed from his tailor (p. 136) and again when he gets a bashed nose while trying to help the old lady with her bags (p. 78).

But while the Sancho Panza characters in the novel constantly deflate the Quixotes, they also seek to protect them from the consequences of their naivete and in the process respect the Quixotes' act of belief even though they, the Panzas, cannot accept the code of belief. When Frances Clyne berates Cohn for sending her away, Jake is embarrassed at the degradation of something he senses valuable: "I do not know how people could say such terrible things to Robert Cohn. There are people to whom you could not say insulting things. They give you a feeling that the world would be destroyed, would actually be destroyed before your eyes, if you said certain things. But here was Cohn taking it all" (pp. 49-51). Later at Pamplona Bill notes that Cohn is "nice" but "so awful" (p. 101). When Mike Campbell begins to insult Cohn as a steer, Bill takes Cohn outside to spare his feelings, and Jake protects Cohn from the faux pas of hitting Mike while the latter is stumbling drunk (pp. 142, 198). Jake calls him pitiful (p. 101) and Brett feels sorry for his misunderstanding of the importance of their trip to San Sebastian, even though she says she thought the experience "would be good for him" (pp. 181, 83).

While Cohn is working toward his disillusionment—whether partial or complete—at the hands of Romero and Brett, his antagonists are coming to more enlightened views of themselves, in response to Cohn's example if not in imitation of it. For Bill notes of Mike and the Biarritz English, just as Jake notes of Cohn, that "nobody ought to have the right to say things like that about Mike" (p. 204). Cohn has been truly and romantically in love with Brett, however wrong he may have been about her. Even though she says her affair with Romero "wiped out that damned Cohn," she acts, as a response to the Cohn affair, unselfishly and authoritatively for the first time in her life. Before Jake takes her to Romero, she admits "I've never been able

to help anything" (p. 181). But with Romero she realizes he is not the type to be living with a demanding woman and sends him away. Partly she does so because Romero is very much like Cohn in wanting her to be womanly. Thus, even as she goes back to Mike, she goes as a different person with an idea paralleling that of God. She too has illusions that are valuable and finds that they are "pretty to think so."

A note of ambiguity echoes through the novel as a consequence of Brett's decision. We are, in reflection, less convinced by Jake's apparent matter-of-factness and objectivity. When we see he has denied the possibility, or at least the likelihood, of such a change as Brett's (see, for example, his conversation with Cohn in Chapter II on the possibility of a new life in South America or Paris), Jake's position as the truth-speaker of the narrative becomes ambiguous. While his notation of surface detail is admirable, we see that his use of the facts observed is subject to error. He admits as much when he notes his change of philosophy every five years or so (p. 148). We become aware that Jake's disillusionment is a form of astigmatism as much as is Cohn's delusion. The true perspective becomes more elusive, since it resides with neither of the two principals, and probably more complex, since it must combine insights from these two viewpoints and probably a third—the new one for Brett as a result of her decision.

The thematic implication of this ambiguity is to bring into clearer focus the two inscriptions at the opening of the book. The sense of uniqueness implied in Stein's characterization of the generation as lost is balanced against the Ecclesiastes assurance that there is nothing new or lost under the sun, that a generation's sense of predicament is a recurring condition. The expatriates' vision is thus implicitly measured against the continuing vision indicated by the literary Koheleth. So the novel stands neither as a simple testament of the lost nor, obviously, of the spiritually certain, but as a wiser, if inconclusive, statement of the fluctuation between such orders of belief.

## FAULKNER'S "THE BEAR": A NOTE ON STRUCTURE

RICHARD J. STONESIFER

The complex of meanings present in Faulkner's longish short story "The Bear" has been probed by a number of critics, most significantly, I think, by William Van O'Connor in *The Tangled Fire of William Faulkner* and, more recently, by Hyatt H. Waggoner in *William Faulkner: From Jefferson to the World*. O'Connor summarizes the significant points in the story in this way: "Old Ben is the wilderness, the mystery of man's nature and origins beneath the forms of civilization, and man's proper relationship with the wilderness teaches him liberty, courage, pride, and humility" (pp. 128-129). Waggoner, commenting on the numerous attempts to codify the religious and philosophical significances of the story, says that "the theology of 'The Bear' is a kind of demythologized and somewhat romantic Christianity," but goes on to add quickly that there are difficulties in regarding the piece as "a consistent allegory" (p. 207).

It is not my purpose to delve further into the murky depths of this difficult Faulkner story, a story frequently taught in college classrooms and usually as baffling to teachers as to students. What I do want to present here is an observation about the structure of "The Bear" which has some significance in understanding what Faulkner wished to do with the piece artistically.

Faulkner wrote "The Bear" initially as a short story for the *Saturday Evening Post* (May 9, 1942), and in this form it is a relatively simple tale of young Ike's initiation as a hunter and his realization that he has learned lessons of value both from the wilderness and from the bear Old Ben. In the same year Faulkner published a revised version of the story as part of *Go Down, Moses*, in which the long Part 4 interrupts the account of the pursuits of Old Ben and the conclusion of the tale.

Significantly, in preparing "The Bear" for

---

*Mr. Stonesifer, assistant to the President and associate professor of English at Franklin and Marshall College, tells us that he is seldom far from a typewriter. He writes educational commentary, light verse, and serious criticism.*

publication in *Big Woods* in 1955, Faulkner omitted the clotted fourth section—which he once called "just a dangling clause in the description of that man when he was a young boy." Malcolm Cowley, as early as 1946, had noted the same thing, for in his introduction to the *Viking Portable Faulkner* he wrote that "if you want to read simply a hunting story, and one of the greatest in the language, you should confine yourself to the first three parts and the last, which are written in Faulkner's simplest style," omitting what Cowley called Faulkner's carrying to "an extreme his effort toward putting the whole world into one sentence, between one capital letter and one period."

Artistically, then, the text as Faulkner has it stand in *Big Woods* is the one that we should henceforth examine. And a close scrutiny of "The Bear," eliminating Part 4, shows us that Faulkner, whether consciously or unconsciously, created by a consistent pattern in his narration some significant clues to his meaning. Each of the four parts divides—and quite obviously if one "blocks" the action as one might if examining a drama—into seven sections. And, as if following some symphonic scheme, Faulkner patterns the two earliest parts or movements with striking parallels, works a variation on the patterning in Part 3, and creates a fitting coda with Part 4, though one that has parallels with the first part, or verbal movement.

The significance of his choice, conscious or unconscious,<sup>1</sup> of seven sections for each of his parts is obvious. "The Bear" is at one and the same time two things: an initiation story in which a boy is baptized in the blood from his first slain deer and

---

<sup>1</sup>It needs to be stressed that Faulkner may not have adopted this pattern consciously. What is obvious is that he uses paterings in his writings: cf. my previous articles "Faulkner's *The Hamlet* in the Classroom" in *College English* (Nov. 1958) or "Faulkner's *Old Man* in the Classroom" in *College English* (Feb. 1956) or "In Defense of Dewey Dell" in *The Educational Leader* (July 1, 1958) for additional illustrations of his patterning techniques.

partakes of the age-old rites of the hunt, then becomes a skillful woodsman and partakes of the experience of pursuing and conquering Old Ben; and a complex presentation of mystical elements—what Hyatt Waggoner has called a story “about the need for an experience of a kind of redemption conceived as dependent upon mingled lore and rite.” The number *seven*, from antiquity, has been of special mystical significance and often appears in portentous pronouncements, from the seven years of bad luck caused by the breaking of a mirror, through the Babylonian, Jewish, and Mohammedan belief that there are seven heavens, the seventh being God’s own dwelling, to the seven deadly sins of Christian theology. Faulkner sees the wilderness as something of an ideal, something of a heaven, but replete with evil too. And in its original setting in *Go Down, Moses* the story “The Bear” fit into an equal treatment of the nobility of character to be learned from the hunt and from contemplation of the wilderness and also of the white man’s injustice to the Negro, as seen in the treatment of Lucas Beauchamp. Somehow, Faulkner seems to be saying, a right relationship to nature is akin to a right relationship between men, or between the sovereign whites and the dominated Negroes.

Since “The Bear” is also a tale of a boy’s initiation to the understanding of evil, perhaps it is not too fanciful to suggest that Faulkner, by choosing *seven* as the number around which to build his pattern, meant to suggest also an identification with some old myth such as the Babylonian Ishtar legend, in which Ishtar in invading the domain of Allatu, the queen of the underworld, in order to visit Tammuz, who has been slain on a boar hunt, is required to shed her clothing and ornaments as she passes seven gates to the site of Allatu’s lodging, and required at last to stand naked in the queen’s presence. Old Sam Fathers, the son of a Negro slave and Ikemotube or Doom, a Chickasaw chief, reaching back into time immemorial for his meaning, convinces young Ike in the concluding section of Part I that Old Ben can be met only if Ike will approach him without a gun. Young Ike is told that he will “have to choose,” and he goes into the wilderness without the gun, and then, step by step,

discards his compass, his watch, and all the other man-made and civilized accouterments until he stands alone, symbolically naked, to confront the bear.

It is unwise, I think, to push any of these possible ritual parallels very far, or even to maintain to students that any part of this patterning or identification with mythic rite is necessary for an adequate understanding of “The Bear.” However, dividing the story into its parts, which I am convinced constitute a valid patterning, can be helpful. Here, for purposes of presenting “The Bear” to a class, are the divisions outlined, with page references to the Modern Library Paperback *Three Famous Short Novels* by Faulkner, the most frequently used classroom text:

#### PART I

*Section 1* (pp. 185-188d). An introduction to the “yearly pageant-rite of the old bear’s furious immortality,” the words that end the section. The principal characters are introduced—Ike McCaslin, Sam Fathers, Boon Hogganbeck, Major deSpain, Old Ben himself. And the predominant chord is sounded—the wilderness theme, “that doomed wilderness whose edges were being constantly and punily gnawed at by men with plows and axes who feared it because it was a wilderness. . . .”

*Section 2* (pp. 188d-191a). Young Ike enters the woods, one week past his tenth birthday. Sam Fathers, his guide and mentor, waits for him (as Virgil waits to guide Dante, as Nigger Jim waits to become Huck’s teacher, as the porter of Allatu waits by the first of the seven gates for Ishtar). Unmistakably, Faulkner intends us to regard Ike’s entrance into the wilderness as a mystic occasion, and the wilderness as a place of instruction for Ike:

. . . the wilderness closed behind his entrance as it had opened momentarily to accept him, opening before his advancement as it closed behind his progress, no fixed path the wagon followed but a channel non-existent ten yards ahead of it and ceasing to exist ten yards after it had passed. . . .

Ike highlights the same thing in the key statement in the section: “It seemed to him that at the age of ten he was witnessing his own birth.” And Sam Fathers, the

priest of nature and his guide, brings with him all of the wisdom of the ages and all of racial memory.

*Section 3* (pp. 191a-193a). A week later, Ike experiences with Sam a closeness to, but no sight of Old Ben, the bear.

*Section 4* (pp. 193a-195b). Sam takes Ike deep into the woods to see "in the wet earth . . . the print of the enormous warped two-toed foot."

*Section 5* (pp. 195b-197c). An account of the hunt the next morning, when Ike feels that Old Ben "was looking at him." Sam says that "We ain't got the dog yet," a reiteration of the idea that Old Ben will die when he feels that it is time and when he faces the proper opponent, not before. And also a reiteration of the wilderness theme:

. . . the same solitude, the same loneliness through which frail and timorous man had merely passed without altering it, leaving no mark nor scar, which looked exactly as it must have looked when the first ancestor of Sam Fathers' Chickasaw predecessors crept into it. . . .<sup>3</sup>

*Section 6* (pp. 197c-198a). A tiny reprise, merely part of a paragraph, in which Ike's fear before Old Ben is sounded again but also his realization that the rite of entering maturity will have to involve seeing Old Ben and confronting him without fear but only with awe.

*Section 7* (pp. 198a-203). Faulkner, as at the end of Part 2, allows a full year to elapse between the action of section 6 and section 7. In June of the next year Ike goes out alone looking for Old Ben, and there follows the actual confrontation *sans* gun, compass, or other man-made things, akin, I suggest, to the age-old ritual cleansing or the enforced nakedness imposed on Ishtar in which the number *seven* has special significance.

<sup>3</sup>It is interesting to compare this passage with a strikingly similar one in *The Hamlet*, in which Ratliff, regarding Eula as an Earth Mother, says of her: ". . . so why should not that body at the last have been the unscalable sierra, the rosy virginal mother of barricades for no man to conquer scot-free or even to conquer at all, but on the contrary to be hurled back and down, leaving no scar, no mark of himself."

## PART 2

*Section 1* (pp. 203-205d). The final version of "The Bear" incorporates an earlier story centered on Lion, the courageous dog, and the killing of the bear by Boon Hogganbeck. The start of that story is here, but the section in itself is an introductory one, as was section 1 of Part 1, in this case detailing the hunting prowess of young Ike and an incident in which he and a tiny fyce corner Old Ben.

*Section 2* (pp. 205d-207a). A year later, Old Ben "breaks the rules" and destroys a farm animal. Now he must be pursued and killed as an invader. Like section 2 of Part 1, where Ike enters the wilderness for the first time, this section contains a major turning point in the tale.

*Section 3* (pp. 207a-208a). Sam goes to his hut, refusing to live in the camp. The section is a reprise, an italicized section devoted to Sam's realization that his life is coming to a close exactly balancing a sentence on page 205 in which we are told that Old Ben will choose to die "when even he don't want it to last any longer."<sup>3</sup>

*Section 4* (pp. 208a-212b). A recounting of how Sam starves the dog Lion into submission to him.

*Section 5* (pp. 212b-215a). A shift in time to November, and the account of how Boon Hogganbeck takes over Lion's care. In section 5 of Part 1 Sam tells us that "We ain't got the dog yet." In this section, parallel in the pattern, it is obvious that the proper dog has now been found.

*Section 6* (pp. 215a-216d). Another chase of Old Ben with no success. Swamp men appear, a kind of Greek chorus to watch the action of the unfolding drama.

*Section 7* (pp. 216d-218). An intermission again of a year. An account of another pursuit of Old Ben, with General Compton managing to wound him. In section 7 of

<sup>3</sup>Sam's realization that he is glad his life is nearing its end "because for seventy years now he had had to be a Negro" ties to material in *Go Down, Moses* on the theme of the white man's injustice to the Negro and is, artistically, an excrescence in the story as it stands in *Big Woods* or if read without the long Part 4. But such irregularities have seldom bothered Faulkner.

Part 1 young Ike has confronted the bear; here he knows that

. . . something, he didn't know what, was beginning; had already begun. It was like the last act on a set stage. It was the beginning of the end of something, he didn't know what except that he would not grieve. He would be humble and proud that he had been found worthy to be a part of it too or even just to see it.

### PART 3

*Section 1* (pp. 218-223a). Boon and Ike are sent to Memphis to replenish the whisky supply. The section is a prologue.

*Section 2* (pp. 223a-227d). An account of the day in Memphis where "it was not all right"—i.e., a contrast of the idyllic wilderness and the corrupt city, and also a comic interlude before the climax of the story directly ahead.

*Section 3* (pp. 227d-229c). A description of the start of the hunt, with Ike given General Compton's preferred position in the chase.

*Section 4* (pp. 229c-233b). Having tracked Old Ben across a river, Lion attacks him. Boon, desperate to save his dog, moves in and kills Old Ben with a knife. The dog is mortally wounded and, at the moment of Old Ben's death, Sam Fathers collapses, so that the mighty bear, the noble dog, and the priest of nature occupy our attention at once.

*Section 5* (pp. 233b-238d). The wounded Lion and the stricken Sam are brought back to the camp for medical attention. Sam insists on remaining in his hut, with the words "Let me go home."

*Section 6* (pp. 238d-242b). Lion dies, and General Compton "spoke as he would have spoken over a man." Ike refuses to accompany the others home, but proposes staying with Sam and Boon.

*Section 7* (pp. 242b-244). Major deSpain returns to find Sam dead and his body exposed on a platform Indian-fashion, and Ike and Boon crouched below mourning

him. Boon has killed Sam, at Sam's request.\*

### PART 5

*Section 1* (pp. 301-304a). In the final part of "The Bear" Faulkner stresses the wilderness theme strongly. Major deSpain sells the timber rights and never returns to the camp again. But young Ike resolves to visit Sam's grave.

*Section 2* (pp. 304a-309b). The train from the logging firm had been harmless when first it moved into the wilderness. But its entrance "had brought with it into the doomed wilderness even before the actual axe the shadow and portent of the new mill." The woods still soar "musing, inattentive, myriad, eternal, green: older than any mill shed, longer than any spur line," but commercialization and the inroads of industrialism have ruined it as a paradise. Young Ike knows that this is his last journey into the heart of its darkness. The whole section is in striking contrast to section 2 of Part 1, and certainly was designed as such.

*Section 3* (pp. 309b-312a). An italicized comic tale about a hunter and a faulty gun, which in addition to reviving the memories of the old days parallels Boon's difficulties with a jammed rifle in the concluding section of the story, a nice example of Faulkner's often-used foreshadowing technique.

*Section 4* (pp. 312a-312c). A brief reverie—"still the woods would be his mistress and his wife"—in which Ike's dedication to the wilderness and what he has learned there is recapitulated.

*Section 5* (pp. 312c-314d). Ike's visit to the site where Lion and Sam are buried. Indian-fashion, he leaves gifts for Sam of tobacco and candy.

*Section 6* (pp. 314d-315d). He meets a snake. In the previous section the idea of

\*At one of the University of Virginia sessions, Faulkner was questioned about the ending of Part 3: "He [Sam] knew that he was finished, he was tired of his life, and he—if he had been strong he could have done the deed himself. He couldn't. He asked Boon to, and I think Boon murdered him, because Sam told him to. It was the Greek gesture. . . ."



the burial place as being "no abode of the dead because there was no death" is struck; here he sees "the old one, the ancient and accursed about the earth, fatal and solitary . . . evocative of all knowledge and an old weariness and of pariah-hood and of death." The section, in essence, is parallel to section 6 of Part 1, in which Ike's dreadful fear before Old Ben is matched by his awe before the bear's majesty. In both cases evil and good are thrust at us as companion forces in the wilderness-world.

Section 7 (pp. 315d-316d). Quite properly "The Bear" could well end with Ike's salutation at the end of the previous section—"Chief," he said: "Grandfather." but Faulkner, perhaps to fulfill his mystical patterning of sevens, closes his story with a comic note: Boon, his gun jammed, desperately tries to fix it so as to be able to shoot some squirrels captive in a tree. William Van O'Connor has summarized nicely on page

132 of his *The Tangled Fire of William Faulkner* the possible significances that may be assigned to this episode: "Presumably we are to infer that not merely the spirit of nobility but also the spirit of comradeship and mutual help among the hunters has disappeared. . . . Boon's insistence is civilization's almost hysterical insistence on 'mine!'"

Suffice it to say that Faulkner's use of Boon's cry should be given primary attention in interpreting the story since it is assigned a place of prominence at the end of a 7th section—as Ike's confrontation of Old Ben is in section 7 of Part 1, as the wounding of Old Ben by General Compton is in section 7 of Part 2, as Major deSpain's return to find Sam's body elevated on its platform is in section 7 of Part 3. Such positioning is never accidental with Faulkner.

## MEANING AND FORM IN *INTRUDER IN THE DUST*

DONNA GERSTENBERGER

Edmund Wilson's condemnation of Faulkner's carelessness in constructing the design of his books<sup>1</sup> has been generally accepted as a critical commonplace about *Intruder in the Dust*, a novel which is too often dismissed as a propaganda-bearing tract, thinly disguised as a not very clear murder mystery. Yet *Intruder in the Dust* has a clear design and a significant form, which involves the somewhat-contrived murder mystery.

The book begins with its most important incident—the refusal of Lucas Beauchamp to accept from Chick Mallison a token of status. This incident controls all that the boy is henceforth to do, and in the im-

portant story of the boy's growth, its primacy justifies its opening the novel. The meaning of the incident in the maturation process is clearly (and carefully) underlined by Faulkner with a symbolic act which is repeated near the end of the book. After falling into the icy creek, Chick strips off his clothing and finds himself wrapped in the Negro's quilt in prelude to the most significant action of the book: "It was still an hour yet before the thing would happen and it would be four years more before he would realize the extent of its ramifications and what it had done to him and he would be a man grown before he would realize, admit that he had accepted it." Beauchamp's refusal to accept a racial stereotype is the catalyst which brings Chick Mallison to manhood, a possibility which can be realized only in proportion to the boy's inner growth and willingness to accept responsibility in the bizarre and apparently insoluble murder mystery.

The second stripping away of the boy's clothing occurs in a late scene after he has succeeded in saving Lucas. Chick is shown in the act of undressing while his uncle

<sup>1</sup>"The weaknesses of Faulkner . . . result from his not having mastered—I speak of the design of his books as wholes as well as that of his sentences and paragraphs—the discipline of the Joyces, Prousts and Conrads. . . ." "William Faulkner's Reply to the Civil-Rights Program," *A Literary Chronicle: 1920-1950*, p. 426.

Miss Gerstenberger, an assistant professor at the University of Washington, is an associate editor of *Abstracts of English Studies*.

moralizes over the problems of the Negro and of the South and over Chick's own acceptance of responsibility. The implications of the twice-repeated symbolism are clear. The individual, "naked" man—free of the trappings of society and of the accoutrements of "civilization" (symbolism familiar through Swift, Thoreau, and Twain, to name only a few)—faces the world on his own terms, questions things as he finds them, sees what must be seen (however complex and unsatisfactory) with his own eyes.

As Chick (who has outgrown his nickname) stands in his shorts, trying to tell of his involvement, Gavin Stevens completes the boy's statement of human commitment: "Some things you must always be unable to bear. Some things you must never stop refusing to bear. Injustice and outrage and dishonor and shame. No matter how young you are or how old you have got." Chick's maturity is something he has learned and experienced, and Faulkner rather carefully points to this by use of the symbolic frame in the beginning and ending of the novel.

Chick has fulfilled his individual responsibility as a human being, and part of his maturity is his ability to see that, although the collective South has not and as yet cannot, the individual (man, woman, and boy) must maintain his personal integrity in the face of the almost-overbearing direction of the mob. Chick, through his actions, demonstrates what the individual's course must be, and through his mature knowledge confirms what the pattern of the book reveals: that in spite of the best efforts, the courage and commitment, of the individual, the problem of the South is not solved.

In his maturity, Chick understands that, in spite of the enduring necessity for the individual human commitment, individual action and the fulfilling of the law do not materially alter Lucas Beauchamp's situation. The nature and complexity of this knowledge that Chick accepts (he has grown a long way from the boy who felt he "had debased not merely his manhood but his whole race too" by his defeat in Lucas Beauchamp's cabin) are, at the end of the book, overtly and unnecessarily restated by Gavin Stevens, and critics of the

novel have quite rightly found this propagandistic element objectionable. What is particularly unfortunate about Gavin Stevens' overt attempts to state the facts of the Southern situation is that the novel, by its form, has already done so. And it is in this connection that the detective-story episode must be considered; it is here that the two strands of the novel come together to make the statement Faulkner desires and Gavin Stevens insists upon.

Chick Mallison and Miss Habersham have proved that the individual, acting in good faith, can solve the mystery, the murders, in all their fantastic and involved proportions. Their effort to establish the truth can free Lucas of the charge of murder, but it cannot, as the last section of the book proves, in any way free the Negro or the community from the complexities of history and habit which dictate the mob's reaction to Lucas Beauchamp. The real problem cannot be solved by solving the mystery of the murders. The question at issue is not one of legal truth or responsibility; indeed, Lucas' guilt or innocence of the murder of Vinson Gowrie is purely gratuitous.<sup>2</sup> His real crime is the crime of challenging a cultural pattern, and the establishment of his innocence of the actual crime of murder only removes from the mob the simple and apparent solution of the rope. The same mob, faced with a fratricide, turns tail and runs. The Southern cultural pattern can still permit the hanging of a Negro who raises his hand against the white man. It is a solution to the Lucas Beauchamps of the world. The fratricide, on the other hand, invokes the primal eldest curse, betrays the inner decay of the South, and staggers the contemporary imagination.

The meaning of the book, then, is written large in its form: the legal processes, the determination of guilt or innocence, the invocation of law and justice—while most relevant to the civilized situation, to the

<sup>2</sup>Faulkner has said that *Intruder in the Dust* began with the idea of "a man in jail just about to be hung [who] . . . couldn't get anybody to help him" but that it underwent a radical change when the idea of making the condemned man a Negro occurred. *Faulkner in the University*, ed. F. L. Gwynn and J. L. Blotner, p. 142.

individual who accepts human responsibility, and to Lucas Beauchamp as a legal member of society—are ineffectual in the face of the South's larger dilemma, its old guilts,

and its "inescapable past." As the novel clearly and convincingly demonstrates by its form, although the mystery may be solved, the Mystery remains.

## STEINBECK'S "FLIGHT": THE MYTH OF MANHOOD

DAN VOGEL

In "Flight," a narrative of the Monterey country, John Steinbeck tells the story of Pepé, an immature 19-year-old who grows up in a moment when he kills a man. As a result of this murder, Pepé must flee to the desert and the hills, but he is chased relentlessly, fights thirst and gangrene, and finally is shot down. Peter Lisca has called the tale an "uncomplicated plot" which veils the theme of man's "reduction to the state of a wild animal," and his retention nevertheless of "something more than an animal." In the plot, Mr. Lisca discerns "a thread of moral allegory—the growth of a boy to manhood and the meaning of that manhood."<sup>1</sup>

More than a mere allegory, "Flight" reveals characteristics of myth and tragedy. A myth is a story that tries to explain some practice, belief, institution, or natural phenomenon, and is especially associated with religious rites and beliefs. The natural phenomenon, for Steinbeck, is not the facts of nature, with which historical myths deal; rather, it is, as Mr. Lisca points out, the development of innocent childhood into disillusioned manhood. The myth that Steinbeck wrought also contains another quality of myth, the rite. The plot of "Flight" narrates symbolically the ritual: the escape from the Mother, the divestiture of the Father, and the death and burial of Childhood. To discern these mythic symbols, it is necessary to review the narrative facts.

At the beginning of the story, Pepé, though 19 years of age, has all the innocence of the "toy-baby" his mother calls him. He is called lazy, but "his mouth was

as sweet as a girl's mouth";<sup>2</sup> he was perhaps lazy, but his most significant trait was a girlish purity. He has also the universal childish characteristic of eagerness to do things by himself, evident in the alacrity with which he goes on an errand alone into Monterey.

In these days of childish innocence, his most prized possession is his father's switchblade knife. It is an inheritance, with which he proudly plays at sticking the post, to the delight of his little brother and sister. When his rather domineering mother—who constantly taunts him with his inability to be "a man"—asks him to go to Monterey, "a revolution took place in the relaxed figure of Pepé" (p. 5). He is asked, surprisingly, to go alone; he is permitted to wear his father's hat and his father's hatband and to ride in his father's saddle. In departing, Pepé says, "You may send me often alone. I am a man." To which his mother retorts, "Thou art a foolish chicken" (pp. 6-7).

When Pepé returns, he has killed a man with his father's knife, left behind him at the scene of the crime. The look of innocence is gone; he has been shocked by a fact of life, an extreme independent act. His mother quickly understands and helps him outfit himself for the flight into the mountains. She gives him especially his father's black coat and rifle. Weighted down by the accoutrements of his father, Pepé separates himself from his mother. She recognizes the change. She tells the little boy, "Pepé is a man now. He has a man's thing to do" (p. 10). Logically, however, this is not necessarily so. A man might possibly have been expected to give himself up and pay for his crime. It seems to me, then, that Pepé's mother perceived

<sup>1</sup>Peter Lisca, *The Wide World of John Steinbeck*, pp. 99-100.

*Mr. Vogel teaches English at Stern College for Women, Yeshiva University (N.Y.C.), where he is an associate professor and dean.*

<sup>2</sup>John Steinbeck, "Flight," in *The Portable Steinbeck* (1943), p. 4. Page references in the article are to this edition.

that her son is entering manhood and must stand alone. This he must do.

The ordeal of transformation from innocence to experience, from purity to defilement begins. There is the physical pain of the ordeal, symbolized by a cut hand that soon becomes gangrenous. There is the psychological pain—the recognition of a strangeness in this life that is omnipresent, silent, watchful and dark—the sense of Evil, or Tragedy, or Retribution. This realization is symbolized by the narratively gratuitous, unrealistic presence of the black figures, the “dark watchers” who are seen for a moment on the tops of ridges and then disappear. “No one knew who the watchers were,” Steinbeck tells us, “nor where they lived, but it was better to ignore them and never to show interest in them. They did not bother one who stayed on the trail and minded his own business” (pp. 14-15). They are not the posse, who are physical figures behind Pepé with horses and guns and dogs. These are the silent inscrutable watchers from above, the universal Nemesis, the recognition of which signals a further step into manhood.

Pepé meets wild animals face to face, but they are quiescent and harmless. They seem to recognize a fellow creature who also lives for a moment in a wilderness, they in the throes of an instinctive existence, he in the playing out of an inevitable phenomenon. He is no danger to them.

Clambering over rocks, staggering across

sunbaked flats, fleeing before sounds and shapes, Pepé forgets his father's hat; his father's horse is shot out from under him and his father's saddle is now useless; he divests himself of his father's coat because it pains his swollen, gangrenous arm; and in his pain he leaves his father's rifle on the trail behind him.

Only now, having been separated from his mother and having cleansed himself of all the accouterments and artifacts of his father, can the youth stand alone. But to Steinbeck this is far from a joyous or victorious occasion. It is sad and painful and tragic. Pepé rises to his feet, “black against the morning sky” (p. 25), astride a ridge. He is a perfect target and the narrative ends with the man against the sky shot down. The body rolls down the hillside, creating a little avalanche, which follows him in his descent and covers up his head. Thus innocence is killed and buried in the moment that Man stands alone.

Thus the myth ends, as so many myths do, with violence and melodrama. What the myth described is the natural miracle of entering manhood. When serenity of childhood is lost, there is pain and misery. Yet there is nevertheless a sense of gain and heroism which are more interesting and dramatic. It is a story that has fascinated many from Wordsworth to Hemingway, and what Steinbeck has written is a myth that describes in symbols what has happened to each of us.

## J. D. SALINGER: THE FAT LADY AND THE CHICKEN SANDWICH

JAMES E. BRYAN

Critics have rightly complained that J. D. Salinger's “Glass family chronicles”<sup>1</sup> lack the superb poetry and economy of

<sup>1</sup>“Raise High the Roof Beam, Carpenters” (1955); “Franny” (1955); “Zooney” (1957); and “Seymour” (1959); all published in *The New Yorker*. Quotations from other than these stories are from *Nine Stories* (New York: Signet, 1959).

Mr. Bryan is a senior majoring in English at the University of South Carolina.

his *Nine Stories* period. However the garrulity of Salinger's recent narrators provides a not unwelcome annotation of symbolism and underlining of theme which can often serve as a reference to the interpretations of earlier stories.

In “Zooney,” for example, the description of Zooney Glass's long war with himself (i.e., his ego) until he can look into a mirror and not see the self-cherished self may help to clarify the difficult “De Daumier-Smith's Blue Period.” One cryptic reference early

in this story, "throughout the voyage . . . I used our stateroom mirror to note my uncanny resemblance to El Greco" (p. 98), reveals the narcissism which Daumier-Smith, like Zooney, must overcome. Both young men are artists and their adolescent narcissism runs to love of the aesthetic self as well as the mirrored image. Other patent spelling-out of meanings, as in "Zooney," can throw light back on some difficult and even bizarre early symbolism; for instance the Fat Lady metaphor of "Zooney" can illuminate symbolism in "Just Before the War with the Eskimos."

In the novel-length "Zooney," Franny Glass continues her unresolved spiritual crisis of "Franny." No longer able to face the "hypocrisy" of college life, Franny has come home to suffer what brother Zooney tartly calls "a tenth-rate nervous breakdown" (p. 116). Zooney recalls for her a time he too was sickened by the crassitude of the world. Out of contempt for all the "morons" in their audience, Zooney had refused to shine his shoes before a "Quiz Kids" radio program on which he and older brother Seymour Glass appeared.

"He [Seymour] said to shine them for the Fat Lady. . . . This terribly clear, clear picture of the Fat Lady formed in my mind. I had her sitting on this porch all day, swatting flies, with her radio going full-blast from morning till night. I figured the heat was terrible, and she probably had cancer, and—I don't know. Anyway, it seemed goddam clear why Seymour wanted me to shine my shoes when I went on the air. It made sense." (p. 138)

The depressed Franny begins to respond for the first time. She remembers that Seymour had once told her about the Fat Lady too. Then Zooney identifies the Fat Lady: she is everyone, signifying the relationship of the one to the many (actor-audience), the awareness of the many prompting the one to become humble and grateful; and finally she is "Christ Himself," suffering, quickening the heart to sympathy, and worthy of the gift of a shoe-shine.

"Yes. Yes. Yes. All right. Let me tell you something now, buddy. . . . Are you listening? . . . I don't care where an actor acts. It can be in summer stock, it can be over a radio, it can be over television, it can be in a goddam Broadway theatre, com-

plete with the most fashionable, most well-fed, most sunburned-looking audience you can imagine. But I'll tell you a terrible secret—Are you listening to me? *There isn't anyone out there who isn't Seymour's Fat Lady.* . . . There isn't anyone anywhere that isn't Seymour's Fat Lady . . . *don't you know who that Fat Lady really is?* . . . Ah, buddy. Ah, buddy. It's Christ Himself. Christ Himself, buddy."

For joy, apparently, it was all Franny could do to hold the phone, even with both hands. (pp. 138-139)

The Fat Lady as Christ may not, however, be a recent innovation in the Salinger work. In "Just Before the War with the Eskimos" Franklin Graff, a loathsome misfit, is vested with certain provocative physical qualities, circumstances, and a symbolic prop, a chicken sandwich suggestive of the Eucharist, which seem to mark him a Christ in identical terms—repulsive human suffering—to the Fat Lady of "Zooney."

Fifteen-year-old Ginnie Manno has been "stuck" for cab fares from tennis lessons for five straight Saturdays. Thoroughly and rightfully incensed, she demands a reckoning from Salena Graff. Salena says she brings the tennis balls (her "father makes them or something"), but she consents to get the money. While waiting in the Graff apartment, Ginnie is confronted with "the funniest-looking boy, or man—it was hard to tell which he was—she had ever seen. . . . he looked—well, goofy" (pp. 34-35).

"You Salena's brother?" asks Ginnie.

"Yeah. Christ, I'm bleedin' to death." (He has cut his finger slightly on a razor blade.)

Franklin Graff may, in banal disguise, be Salinger's bleeding Christ—in the same metaphorical aspect as the Fat Lady of "Zooney," and as an application of Jesus' averment, "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me."

Franklin's appearance ("a long man . . . no slippers . . . sparse blond beard . . . mouth ajar") may be a caricature of an El Greco-type crucified Christ. He has an abnormal heart condition (perhaps signifying his heretical ability to love in a loveless world) and he served the war effort in an airplane factory. His time of service, thirty-seven months, recalls the Christ min-

istry; and airplane-making may be a startling metaphor for the Christ mission—the implementation of spiritual levitation.

Clearly one of "the least of men," Franklin seems obnoxious almost beyond pity. Toward the end of the conversation a

... dreamy expression came over his disorderly features. He inserted the nail of his uninjured index finger into the crevice between two front teeth and removing a food particle, turned to Ginnie. "Jeat jet?" he asked.

"What?"

"Jeat lunch yet?" (pp. 36-37)

Presently he produces a stale chicken sandwich-half and forces it upon Ginnie.

"Take it, for Chrissake. I didn't poison it or anything" (p. 40).

Franklin means for Christ's sake. Again through the use of a banal echo Salinger has transfigured a mundane situation into the Holy Sacrament. The chicken sandwich is the Eucharist. This is confirmed when, leaving the apartment, Ginnie starts to dispose of the remains of the sandwich-half she had politely hidden in her coat pocket. The author then equates the chicken sandwich with a three-days-dead Easter chick—clearly representing the body of Christ.

... instead she put it [the sandwich] back into her pocket. A few years before, it had taken her three days to dispose of the Easter chick she had found dead ... in the bottom of her wastebasket. (pp. 43-44)

Ginnie has accepted the repulsive Franklin and thus Christ in more cryptic fashion than Franny Glass but with precisely the same instinct. Moreover, the spiritual Communion Ginnie was to receive at the Graff apartment is ironically foreshadowed at Ginnie's home.

At dinner one night, for the edification of the entire Manno family, Ginnie had conjured up a vision of dinner over at the Graffs'; it involved a perfect servant coming around to everyone's left with, instead of a glass of tomato juice, a can of tennis balls. (p. 32)

What appears to be burlesque can again be taken as sacramental—note the red liquid and white solid—and an even more powerful second meaning attaches itself to Ginnie's offhand allusion to "a perfect servant."

Ginnie is, of course, given a non-mystical motive for accepting Franklin: her conver-

sation with Eric. Eric is Franklin's actor-friend who has come to take him to the Cocteau film "Beauty and the Beast" (bringing to mind the transfiguration of Franklin to Christ by Ginnie's love). He is the effete and ultra-sophisticated character much like Carl Luce in *The Catcher in the Rye* and Bob Nicholson in "Teddy."

Eric, who patronizes Franklin, is Christ's antithesis and a catalyst therefore in enabling Ginnie to recognize Franklin's gift of love. Eric considers himself "the original Good Samaritan" (p. 41) while, in fact, the support he offers is mechanical and meaningless. Ginnie sees her "righteous indignation" over the cab fares mirrored in true perspective in Eric's recital of the impositions he suffers. She forgives Salena's debt, promises to visit again, and keeps the chicken sandwich.

Perhaps as a reference to the Christ symbolism in "Just Before the War with the Eskimos," Salinger has given Franny Glass, like Ginnie Manno, an affinity for Easter chicks. Moreover, Franny is also offered the symbolic chicken sandwich; but she must find her salvation on a more poetic plane.

Returning to Franny's story before her Fat Lady revelation, we find (in "Franny") the despondent college girl being escorted to an Ivy League football weekend by wordly Lane Coutell. Despairing of all the "ego, ego, ego" in the world, her own and everyone else's, she seeks deliverance in an incessant prayer, "Lord Jesus, have mercy on me." But Franny is as unable to find spiritual sustenance as she is to join Lane in the revelry. At a restaurant she significantly leaves untouched a chicken sandwich while Lane lustily devours frogs-legs and snails (unclean things).

The sequel, "Zooney," takes up Franny's crisis several days later. Again she refuses a symbolic sustenance—this time her mother's chicken soup.<sup>3</sup> The caustic Zooney chides his sister on this account:

<sup>3</sup>A "cup of chicken soup" is an uncommonly appropriate choice. Besides being a "consecrated cup" (note that Salinger explains his symbol), it is sufficiently akin to the symbolic chicken sandwiches and Easter chicks. Finally, chicken soup is, according to Harry Golden's *For Two Cents Plain*, a standard panacea in Jewish households. (The Glasses are half Jewish.)

"You don't even have sense enough to *drink* when somebody brings you a cup of consecrated chicken soup—which is the only kind of chicken soup Bessie [Mother Glass] ever brings to anybody around this mad-house. (p. 135)

Franny has been seeking salvation in the most mystical terms and in world negation. Zooey thinks this futile.

"How in *hell* are you going to recognize a legitimate holy man when you see one if you don't even know a cup of consecrated chicken soup when it's right in front of your nose. (pp. 135-136)

Although Franny has refused her mother's Eucharist of love, Seymour's Fat Lady finally brings the same redeeming truth home to her—the truth, as Sherwood Anderson's Doctor Parcival put it "that everyone in the world is Christ and they are all crucified." In "Just Before the War with the Eskimos," Salinger has approximated this truth through the guises of verbal irony; in "Zooey" he has felt constrained to have his protagonist be another Parcival and say it straight out.

### THE DOOR:

#### 'The Professor,' 'My Friend the Poet (Deceased),' 'The Washable House,' and 'The Man Out in Jersey.'

WILLIAM R. STEINHOFF

E. B. White's memorable story, *The Door*, has become a classic expression of modern man's disorientation; it is deservedly one of the most popular anthology pieces. Reading it with my students recently, I was annoyed to find how little I knew about it in detail and how difficult it was to be certain of anything beyond a general explication of the story. I have tried to find out something about *The Door*, and I hope that others will want to amplify and correct the following account.

The subject of the story is the ancient one of man's painful search for the meaning of existence. In *The Door* the strangeness and uncertainty of modern life establish an atmosphere of anxiety in which the search becomes especially poignant and frightening; the human adventure in the twentieth century is more abstract and its commonplaces more treacherous than we had supposed. Instead of giants, sirens, mazes—the hazards of the classical world, we have here a psychologist experimenting with rats, a washable house, and a new operation for

mental diseases. Into this world of dangers is introduced a modern, rather shaky, Ulysses, who in the course of his adventure remembers "that man out in Jersey," "talking about how he would take his house to pieces, brick by brick," and "my friend the poet (deceased)" who said, "My heart has followed all my days something I cannot name."

Many readers have recognized that the references to the professor and the rats are founded on fact. Some of those who read *The Door* when it first appeared in *The New Yorker* (March 25, 1939) probably observed that the central analogy in the story, and perhaps the title itself, came to Mr. White from his reading of an illustrated report in *Life* (March 6, 1939) about the experiments of Professor Norman R. F. Maier, who had been studying the effects of frustration on rats. Some striking verbal resemblances indicate also that White used this report. The photographs are headed, "Rats are driven crazy by insoluble problems." They show a rat which has been trained to jump at different cards, one of them marked with a circle, like the card in *The Door*. One card is, in effect, a door and there is food behind it. The other card does not give way; if the rat jumps at it he bumps his nose and falls down. After too many failures he is so

Mr. Steinhoff is chairman of Freshman English at the University of Michigan; a member of the Commission for the Teachers Certification Code, State of Michigan; and a member of the NCTE committee on Bibliography of College Teaching.

baffled that he refuses to jump, despite a "blast of air which ruffles the fur on his rump." Even success in a later try will not restore him: he ". . . ignores the food and goes to a corner to brood." Finally, "weary after convulsions and frantic racing around," the rat goes "into a passive state," and ". . . doesn't mind having anything done to it."<sup>1</sup>

The following quotations from *The Door* echo the language of the *Life* report. "He meant the rats that the professor had driven crazy by forcing them to deal with problems which were beyond the scope of rats, the insoluble problems." ". . . and after the convulsions were over and the frantic racing around, then the passive stage would set in and the willingness to let anything be done to it . . ." ". . . and the question is whether to jump again, even though they ruffle you in the rump with a blast of air—to make you jump." ". . . so all you got was a bump on the nose." There is, further, a remarkable photograph in the report of a rat "suffering a severe nervous breakdown;" this photograph is alluded to in *The Door*: ". . . and in them [his eyes] was the expression he had seen in the picture of the rats."

Thinking about the professor and the rats, the man in Mr. White's story, a country dweller visiting the city, a bit upset anyway by the bad lunch he has eaten, dazedly finds himself in surroundings which suggest a housing exhibit. In February and March, 1939, the *New York Times* carried reports about the Permanent Display of Arts and Crafts (Pedac), a model home exhibit in the International Building at Rockefeller Center. Visitors to the exhibit entered through a glass lobby with mirror ceiling which led to three model homes. There was a staff of attendants present to aid the visitors, but "nothing was sold in the exhibits." As we are told in *The Door*, "we could take your name and send it to you." One of the homes was the Ivory washable house, about which *House Beautiful* said ". . . everything in it can be laundered and has been tested." Readers of *The Door* will recall the phrase, ". . . has been tested and found viable." They will

also recall the Minipiano ". . . which was made of the same material nailbrushes are made of and which was under the stairs." The piano, we learn from the *Times*, could be finished in leather, chintz, pine, cork, and metal, and was covered by ". . . a coating of plastic which makes [it] immune to the effect of strong sunlight, extremes of temperature and scuffing." The stairs were probably "the free-hanging staircase" found in the "two-story home in modern style, with its glass walls. . . ." Reading detailed descriptions of the exhibit one can understand why the character in *The Door* feels disorientated. Instead of ordinary partitions, one of the homes had ". . . an arrangement of spaces at different angles with one another" and a "variation of wall treatment." Thus one wall was rosewood, another opaque brick; a third consisted ". . . largely of one wide window, and a fourth is painted." The entire space was air-conditioned and illuminated by a "cool" light which "simulates daylight."

The exhibit was also called the "House of Homes," and it reminds the character in the story of "that man out in Jersey," who in frustration tore down his home "brick by brick" and cut down his trees. At the same time that the housing display was being written about, *Time* and the *New York Times* carried stories about this gentleman. He was Samuel W. Rushmore, a 68-year-old inventor, living in Plainfield, New Jersey, on an estate valued at \$80,700. Several years earlier his marriage had ended in divorce; there had been litigation over the property settlement. The loss of his lawsuits had fed his indignation, but the immediate occasion of his outburst was the appointment, by Boss Hague, of Frank Hague, Jr. to the New Jersey Court of Errors and Appeals. Mr. Rushmore began by cutting down twenty trees and said: "There's a symbol of Jersey justice for you." He remarked further that his house would be razed "brick by brick, until not a thing remains." He did not demolish his house, but he found other ways, almost as fantastic, of protesting against the absence of justice in the world.

If the "man out in Jersey" suggests one stage in the rats' reactions to insoluble problems, that is, the "convulsions and the frantic racing around," the fate of Don

<sup>1</sup>The quotations from *Life* have been reprinted by permission of the publisher.



Marquis, "my friend the poet (deceased),"<sup>2</sup> illustrates another. In his Introduction to *Archy and Mehitabel*, E. B. White wrote:

The sales do not astound me; only the author astounds me, for I know (or think I do) at what cost Don Marquis produced these gaudy and irreverent tales. He was the sort of poet who does not create easily; he was left unsatisfied and gloomy by what he produced; day and night he felt the juices squeezed out of him by the merciless demands of daily newspaper work; he was never quite certified by intellectuals and serious critics of belles lettres. He ended in an exhausted condition—his money gone, his strength gone. Describing the coming of Archy in the Sun Dial column of the *New York Sun* one afternoon in 1916, he wrote: "After about an hour of this frightfully difficult literary labor he fell to the floor exhausted, and we saw him creep feebly into a nest of the poems which are always there in profusion." In that sentence Don Marquis was writing his own obituary notice. After about a lifetime of frightfully difficult literary labor keeping newspapers supplied with copy, he fell exhausted.

The poem from which Mr. White quoted the lines "My heart has followed all my days/Something I cannot name," is "The Name," published in *Dreams and Dust* (1915). It depicts a seeker who believes successively that he has found what he is searching for in love, then beauty, then God. And it seems clear that White combines the ideas of this poem with the experiments on the rats when he refers to "the door with the picture of the girl on it," and "the right door (the one with the circle)," which stands for "the prayers and the Psalms" and the "long sweet words with the holy sound."

The story does not imply that the poet-friend's exhaustion brought him to a stage where, like the rats, he would be willing to let anything be done to him. That final disastrous outcome of the search is kept for the mental patients who undergo the operation known as pre-frontal lobotomy, which is alluded to just before the conclusion of *The Door*. Mr. White could have read a graphic description of a new technique for this operation in the *Times* on March 9,

1939, where it is called "a new kind of operation for correcting the 'disease of civilization.'" Dr. J. G. Lysterly, the doctor who perfected this technique, is quoted as saying that the "excitation, intense emotions, despondency, depression, fear reactions, apprehension and suicidal tendencies of civilized man apparently were due to his development of the forebrain. When this gets out of control, mild or severe forms of insanity result." One patient on whom the operation had been performed "was no longer agitated and restless, but relaxed and quiet. A smile was observed instead of the melancholic face and picture of despair. . . . The outlook on life was seen to be changed immediately." But even in his own confused state the character in *The Door* understands, of course, that this is the most dangerous of all the doors a man might leap at.

As these excerpts show, and as a reader would see even more clearly if he went to the sources I have mentioned, E. B. White organized *The Door* around actual people and actual events. The man in Jersey, the poet, and the mental patients have responded to life's frustrations in ways that resemble the reactions of Professor Maier's rats. The man in *The Door* has experienced the frustrations which confront a man searching for the final answer to life's question. Vicariously or at first hand he has passed through all the stages: first jumping where he was taught he would find satisfactions, but where he only hurt himself; then destroying what he had worked to gain, like the rats who refused the food even when they got to it; then exhausting himself in unrewarded work; and finally reaching that point where a man lacks the will to resist the mutilation of his brain, if peace lies that way.

*The Door* does not end in insanity, or exhaustion, or scientifically produced childishness, however; it ends in health. The adventurer escapes from the maze. He is careful, as an experienced adventurer must be (especially when he has still to cope with an electrically operated glass door). But he comes back to honest light and to other people. And in this real world it is true that as one steps off an escalator the ground does come up to meet one's foot. He may be battle-scarred, especially around the face,

<sup>2</sup>I am indebted to Professor Arthur J. Carr for the suggestion that Mr. White was alluding to Don Marquis.

but his brain is whole and he is not defeated, or even just hanging on. He is a modern kind of winner, never quite certain that the last fight is over before he is in the next one—persistent though, and not a rat. It is good to remember, too, that as a work of art Mr. White's story has its own sort of victory, art's recurrent though never final conquest of the seemingly irrelevant and disorderly flux of human experience.

Finally, it may be usefully said that Mr. White returns to this theme in *The Second Tree from the Corner*. In that story the

principal character, Trexler, is glad that what he wants is "inexpressible and unattainable." "He was satisfied to remember that it was deep, formless, enduring, and impossible of fulfillment, and that it made men sick. . . ." What he seeks is, in that story, symbolized by "a small tree . . . saturated with the evening, each gilt-edged leaf perfectly drunk with excellence and delicacy." "He felt content to be sick, unembarrassed at being afraid; and in the jungle of his fear he glimpsed (as he had so often glimpsed them before) the flashy tail feathers of the bird courage."

## FULL MOON

ROBERT HUFF

*The 18th year: Penelope rambles*

The she-tongue licks my sore time, lord.

Between mad heaven and the earth's cavorting  
Troy's dead sway in our brine, gather for marching.  
Buzzards by day, by night another soaring:  
A red moonrise to arch this locked heart. Burning  
My ears, eyes, lord, for your prow's churning.

But mine a rumbling household full of bellies.  
Leaves of my own dear garden sport  
Their gut worms slipped together.

Ill this oozing

Pain, old love.

Kine gone, plump fowl fast going,  
Our son grieves in a clutter of strange garbage  
That yet no god pulls with him at the bow.  
Your great hound sags, a mangy lion,  
A long sack, yellow, heaves, noses the sea.

He is not leaner than your nation.

Lord mine, the sky is red. Ghost sails are belling.  
Mock men greed at the quiver I am keeping—  
This moon mates in my blood a bad time being.  
Let me believe craft claims you quick and cunning,  
That good kelp grabs your keel, that you near yearning.

---

*Mr. Huff describes himself as one of the growing caravan of disguised minstrels who have attached themselves to the American university system. He is at present completing his second book of poems, Second Burning.*

# Councilletter

## REPORT OF THE COLLEGE SECTION CHAIRMAN

WILLIAM S. WARD

Though a dozen or more NCTE committees are engaged in projects or are carrying on studies which are of direct concern to the College Section, many members are never really aware of what they are doing. Once each year, therefore, it is the pleasure of the Chairman of the Section to call attention to some of the important work that goes on behind the scenes between conventions.

One committee has just completed its assignment and has had its report accepted for publication early in 1962 by the Washington Square Press. This is *Books in Literature and the Fine Arts*, prepared by the Committee on College and Adult Reading List under the chairmanship of Edward Lueders. Culminating nearly four years of preparation by many hands, the volume (to be available as a paperback) will be comprised of "an annotated list of leading books in English, American, and world literature, art, and music for the use of college students and teachers and the growing numbers of interested adult readers in America."

Another hard-working, effective committee is the Committee on High School-College Articulation under the chairmanship of Richard E. Lander. After an existence of only a little more than a year, in fact, the committee has published the first phase of its study in the September 1961 issue of the *English Journal* under the title "What the Colleges Expect." The committee has now moved on to a study of existing national, regional, and local articulation programs and to a survey of existing patterns of college freshman programs.

Another of the Council's active committees is the Committee on the Preparation and Certification of Teachers of English, with Eugene E. Slaughter as its chairman. Among the committee's accomplishments during the past year has been the publi-

cation in the January issue of *College English* of the annual supplement (edited by incoming College Section Chairman, Autrey Nell Wiley) to *The Preparation and Certification of Teachers of English: a Bibliography, 1950-56*. Also published in this issue of *College English* is "1960 Certification Requirements," which reflects the results of the committee's regular triennial survey of state regulations in order to discover the changes that are being made in certification requirements. Among other 1961-63 objectives is the committee's hope that it can "bring about the professional organization and procedures which will insure that only the prepared teacher will be licensed and assigned to teach English."

The Committee on Comparative Literature, under the chairmanship of Horst Frenz, again has published the *Yearbook of Comparative and General Literature*; has served in an advisory capacity to a number of colleges and universities which have set up courses and programs in comparative literature, world literature, and the humanities; has appointed a subcommittee to investigate the teaching of courses in world literature and humanities in high schools; and is planning a descriptive list of translations from the foreign classics available for use in the high schools.

The Committee on Literary Scholarship and the Teaching of English, under the chairmanship of Lewis Leary, arranged a program on "The Assumptions of Literature" for the Saturday morning meeting of the College Section at the annual convention in November, explored (with the editor of *Abstracts of English Studies*) the possibilities for establishing and maintaining a "universal," cooperative bibliography of literary and linguistic studies, and called a conference to discuss that subject at the NCTE annual convention. The committee is also considering a revision and extension of *Contemporary Literary Scholarship: a Critical Review*.

And other continuing committees are

---

*Head of the English Department, University of Kentucky, Mr. Ward is author of many studies of the English Romantic period.*

nearing completion of projects. The Committee on College English for the Technical Student (Herman A. Estrin, chairman), for example, has a number of subcommittees at work, some of them having completed their assignments, in fact. The Committee on the Bibliography of the College Teaching of English (John McKiernan, chairman), after a couple of years of quiescence, has set June 1962 as a target date for another two-year unit in its continuing bibliography. The Committee on the Education of College Teachers of English (Warner Rice, chairman), already concerned with the graduate curriculum and in-service programs in their relation to the training of college teachers, has broadened its interests during the year to include a study of institutes for the training of college teachers and the probable effect of government subsidies on teacher training programs. And, finally, the Committee on the Selection, Retention, and Advancement of College Teachers of English (Jerome W. Archer, chairman) is just finishing the preparation of its statement of desirable practices for each of the broad areas with which the committee is concerned.

In conclusion, two new committees and a new commission should be noted. One of these, the Committee on Careers in English (Elizabeth Berry, chairman), has as its ultimate objective the preparation of a guidance booklet that will acquaint high school

and college students with career opportunities for those who major in English. The second is the Committee on the State of Knowledge about Composition (Richard Braddock, chairman). The committee's assignment is to undertake an exhaustive study of all books, journals, reports, and unpublished theses and dissertations which present research findings in composition, with the objective, of course, of preparing a comprehensive, authoritative summary and interpretation of what is actually known about the teaching of composition. The first new commission to be authorized by NCTE for a number of years, the Commission on the English Language, with W. Nelson Francis as chairman, will be concerned with those parts of the English curriculum in which the study of language is important, with developments in the science of linguistics, with the implications of linguistic data and theory for the teaching of English, and with related fields of language study such as semantics, graphics, and lexicography in their application to the teaching of English.

These, then, are some of the committees whose work is most closely allied to the concerns of the College Section. There are others which could appropriately be named, but these are enough to suggest the wide range of professional matters in which NCTE and its College Section have an important and continuing interest.

### S.A.D. STORY

SAMUEL WITHERS

This is the story of Sara Ann Dipity:  
Tried to find out if a hop can be hippity;  
Only discovered a flop can be flippity.

---

*Currently Administrative Director of the Council for Basic Education, Mr. Withers is on leave from Scarsdale, New York, High School.*

# News and Ideas

Editor: LOUIS LEITER, *University of Nebraska*

"A BROADSHEET Against *The New York Times Book Review*" summarizes the grievances of Robert Bly of the Sixties Press and includes an interview with Francis Brown, Editor-in-Chief of the Sunday Book Review. "The criticism of books is a serious matter. The failure of *The New York Times* to print distinguished and intelligent criticism is a national disgrace in itself. It leads, moreover, into a decline in the standards of book reviewing throughout the country. Those interested in literature should not stand by. There is nothing holy about a mediocre book-review section." In an eloquent answer, Brown, a bit ruffled, declared, "I would like to say that I get very irritated when it is suggested that we are subjected to all sorts of pressure. I am the first to admit that I don't know what subtle pressure is on me, one of which may be my training in history—I may overemphasize books with a historical interest. So far as we can do it, we do the best job we can do, and frankly, I think we do a pretty good job." *The Sixties Press*, Odin House, Madison, Minn., 25¢.

"ARE GRADUATE SCHOOLS Ruining Undergraduate English?" Does the Ph.D. instill a scorn for the work of teaching? Does it promote only researchism? Is the course of preparation for the Ph.D. too narrow, dessicating enthusiasm for creativity and literary experience, substituting factual research for wide-range appreciation? If so, English literature holds a decaying place in the hierarchy of academic studies. In short, are undergraduate courses an intellectual slum? Addressing itself to these questions, the *CEA Chap Book*, "The Ph.D. Today" (Donald A. Sears, ed., Upsala College, 50¢) reports these results of a recent conference of educators: It has been suggested that the German, British, and French ideals of graduate education, basic to our systems, have all failed their countries and that we had better reexamine our own systems for the preparation of college teachers.

"National Visibility," the ideal too often of academic success, cannot fail to influence the graduate student, and he is further affected by young staff members who dislike undergraduate teaching and think only of achieving status by means of advanced courses and publication.

In mass education the teacher is cut off from intimate contact with his students—counseling or advising is done by professionals, quiz sections are in the hands of fellows, essay reading is done by assistants, and specialization further removes the teacher from continued contact with the student.

Formal education of undergraduate teachers, for the most part, does not produce the dedicated and effective teacher. In part graduate instruction is to blame: philological and historical disciplines are outdated or out of fashion, but some new universities have been warned that if they strike out on their own they will not be accredited! The Ph.D. candidate finds himself caught in the opposition between old and new.

In any case, this new Ph.D. is best qualified to teach advanced undergraduate courses, though he is usually given freshman composition for which he is psychologically unready. He flounders, grieves, yearns for escape into his own courses—thus where good teaching is most needed, it is most often the least successful.

Senior professors rarely point out unexploited opportunities in a teaching career: expert and dedicated teachers of freshmen, teachers of foreign students, teachers of the structure and history of the language, teachers who know ancient and foreign literatures, teachers of humanities courses. Senior professors should point out that the field of English is a very wide one, and that not everybody can be in one little corner of it. What is needed then is a change of outlook on the part of English professors in our graduate schools.

The Ph.D. in English must be given a more thorough insight into the art of teach-

ing than simple observation provides: supervised teaching programs, frequent departmental conferences on teaching problems, careful appraisal of teaching skill, assured reward for excellence.

The scholarship that the graduate school should emphasize is a kind of general scholarship that goes into the production of a first-rate intellectual who will stimulate other people into becoming first-rate intellectuals. The place where we are training our college teachers is the place where they see the worst teaching in the country—but there are brilliant exceptions.

This and much more in a pamphlet on a subject vital to all teachers.

**MARK TWAIN:** "When Twain died half a century ago, his desk and safe were crammed with thousands of pages of unpublished manuscripts. This is no exaggeration. In 1940 the American bourgeois critic, Bernard De Voto, then a custodian of the Twain archives, stated that these unpublished or uncompleted works added up to some fifteen thousand pages. . . . Clearly it was in Twain's late writings—the unpublished ones first and foremost—that the writer's dissatisfaction with capitalist reality reached its angry peak. In these remarkable works there are very few traces of bourgeois illusions. In his protest against imperialism this national writer has gone much further than most other anti-imperialists of his time—the last Mohican of Bourgeois democracy." M. O. Mendelson, *The Soviet Review* (Sept. 1961).

**FIRST STAGE:** A quarterly of new drama, has been announced for Winter 1961-62. "Each issue will contain the following: three plays—two of them full length; an artist's sketch of the set for each play; an essay by a well-known playwright or critic on some aspect of the contemporary theater." Playwrights are invited to submit their work: Editors, Purdue Univ., 324 Heavilon Hall, Lafayette, Ind.

**"POET & CRITIC:** is not so much a little magazine as an idea, a framework for one: a testing ground or workshop for poetry and related criticism, eclectic in the best sense, a true miscellany of verse and opinion. . . . This publication venture pro-

poses to do something for both poet and critic, to give them both an audience, if sometimes only each other. . . . We the editors espouse only the cause of subtle, vigorous poetry and criticism." First Issue, File #1, is excellent. Manuscripts and subscriptions: William Tillson, ed., Heavilon Hall, Purdue Univ., Lafayette, Ind.

**INTERNATIONAL Federation for Modern Languages and Literature** will hold its International Congress in August 1963. New York University is the host institution. Theme: "Literary History and Literary Criticism." Interpret "the theme in its widest sense—that is . . . in essence the 'uses of the past' in the teaching and study of language and literature in a world in which nations and continents in our time seek to break with the past and with traditional methods." Professor Leon Edel is now accepting ideas and suggestions for papers to be delivered to the Congress.

**PERMANENT/DURABLE PAPER:** William J. Barrow, Document Restorer at the Virginia State Library, has discovered a permanent/durable paper which would make wide-scale printing with it possible economically. Deterioration of paper used in books is a major problem for all libraries: fifty per cent of the reference collections in the New York Public Library, for instance, need "conservation attention." See *Permanent/Durable Book Paper*, published by the Virginia State Library, Richmond, Virginia.

**THE PARDONER:** "Fascinating as his psyche remains, however, it is necessary to summarize him here psychoanalytically as a manic depressive with traces of anal eroticism, and a pervert with tendencies toward alcoholism," declares a recent writer. "The Deadliest Sin in the Pardoner's Tale," *Tennessee Studies in Literature* (VI 1961).

**ANALECTS:** Devotes its very handsome second issue to the work of Randall Jarrell and includes a translation (Faust), an interview, an explication, a bibliography, a general essay on war poetry, and one on Jarrell's world of war. (Woman's College, University of North Carolina, Greensboro, N. C., \$2.)

**VATHEK:** The Bicentenary Essays, "William Beckford of Fonthill," edited by Fatma Moussa Mahomoud, contains essays by Magdi Wahba, Mahomoud Manzalaoui, Fatma Moussa Mahomoud, Andre Parreaux, Boyd Alexander, and Geoffrey Bulloch. One hundred and fifty-nine fascinating pages. (*Cairo Studies in English*, 1960).

"OUTSTANDING BOOKS, 1931-1961." The editors of *The American Scholar* "for this thirtieth anniversary issue, invited a number of distinguished writers, scholars, and critics to single out what were for them the outstanding books of the past three

decades. Their answers, naming books notable for originality or for enduring significance or for revelation of changes in thoughts and attitudes" are presented in the Fall 1961 issue. The accompanying statements are extensive, ranging from Aptheker's *History of the American People*, Eliot's *Four Quartets*, Empson's *Seven Types of Ambiguity*, Jaeger's *Phideia*, Joyce's *Finnegan's Wake*, Lewis' *Babbitt*, Lovejoy's *Great Chain*, Mann's *Faustus* and *Joseph*, Matthiesson's *American Renaissance*, Reid's *Study of Aesthetics*, Toynbee's *Study of History*, to Yeats's *Last Poems*—about sixty-five books in all.

## TO AN ANGRY YOUNG MAN

ROBERT BEUM

Hus and Galileo spat  
at the well-tended stars  
and paid dear. After that,  
men could spit on bright parked cars.

## ASTRONAUTS

Afraid of wonder down no human miles'  
waste ice and fire shaking the instruments  
we woke: no climb without fire, no trial's  
end in the heaven of this waking sense.

---

*Mr. Beum teaches in the English Department of the University of Nebraska.*

## Book Reviews

Editors: ROBERT E. KNOLL and BERNICE SLOTE, *University of Nebraska*

FORM AND FABLE IN AMERICAN FICTION, Daniel G. Hoffman (Oxford, 1961, 368 pp., \$7). This is an interesting and useful book. Professor Hoffman (Swarthmore) is concerned chiefly with the work of Irving, Hawthorne, Melville, and Mark Twain; i.e., with the "romance" writers among early American novelists. He has two purposes: (1) "to define the peculiar forms in which their best writings were cast," and (2) to explore the ways in which various themes from popular tradition were transformed and sophisticated to the ends of art in the work of these men. His conception of the distinction between novel and romance seems to derive from Trilling's expansion of Hawthorne: romances, he suggests, are not barren of novelistic elements, by which he means the mimetic representation of a reality, or the treatment of society as a complex interaction of classes and forces. Primarily the romances deal with or tend toward "an ahistorical depiction of the individual's discovery of his own identity in a world where his essential self is inviolate and independent of such involvements in history." The most interesting part of the book seems to be the exploration of the sources that these writers have in folk traditions and various more or less sub-literary forms. Here, of course, the work of people like Walter Blair, Richard Dorson, and even Kittredge has been of considerable help. And in a curious way, Hoffman has handled the work of somewhat academic scholars more or less as the romance writers, on his showing, handled the material they drew from their sources; that is, he has sophisticated and rationalized it in terms of modern critical dogmas, so that he makes statements of this order: "our romancers made synoptic metaphors drawn from the folk traditions and the world-historical myths," or that the sensibilities of the romance writers respond to or contain the conflict of such things as pagan energy and Christian ethics.

WALLACE W. DOUGLAS  
NORTHWESTERN UNIVERSITY

THE ECCENTRIC DESIGN, Marius Bewley (Columbia, 1959, 327 pp., \$4). Mr. Bewley (Catholic University) argues that the greatness of the "Classic American Novel" of Cooper, Hawthorne, Melville, James, and Fitzgerald arose from the tension felt by each writer as he struggled to "close the split in American experience" between abstract idea and concrete act, society and solitude, American Dream and European tradition, democratic faith and "the eternal fact of inequality." Cut off from a traditional social medium in "the terrible deprivation of his stark American condition," the American writer descended into himself to create his own metaphysical and morality, and he emerged with great symbolic personifications rather than fictional characters in the conventional sense. This thesis is most easily demonstrated in James and in Cooper, whose work is treated with the deserved respect which we sometimes fail to give him, and it leads to revealing criticism of *The Deerslayer* and "Madame de Mauves." The argument becomes more eccentric when it is applied to Hawthorne ("Ethan Brand" reflects his "suspicion of the artist, the gifted, creative individual, whom he instinctively sees as the anti-democrat") or Melville (Ahab's hatred of the whale is the reaction of the disillusioned democrat to God's failure to fulfill the promise of the American experiment). Moreover, the test of the wider validity of Mr. Bewley's thesis must await its application to the writers excluded from his treatment, for a literary tradition claimed to be "distinctly American" must have relevance to the work of Mark Twain, Howells, Crane, and Faulkner, as well as to the "classics."

WILLIAM L. PHILLIPS  
UNIVERSITY OF WASHINGTON

THE IDEA OF AN AMERICAN NOVEL, eds. Louis D. Rubin, Jr. and John Rees Moore (Crowell, 1961, 394 pp.). This book will be of particular interest to teachers of American literature and the American novel. The editors (Hollins Col-



lege) have collected 104 essays and excerpts by and about American novelists and grouped them under seven headings, all of which relate to American fiction or character. Chronologically, the essays span the period from Cooper's critique in *Notions of the Americans* to Styron's interview in the *Paris Review* and are especially valuable in showing the challenges found in American literature (the romance versus the novel, American vernacular, the revolt against tradition). Unfortunately, however, the editors have tried to do too much. Too many subjects are covered, none as adequately as possible. Some of the excerpts are only a paragraph long and most are edited so severely that one has only a fleeting glimpse of either writer or critic. Nonetheless, there is worthwhile material here and one looks forward to seeing the book in paperback. The essays reveal a valuable lesson: it is in the novel that America has sought her image.

ROBERT L. HOUGH

UNIVERSITY OF NEBRASKA

ROBERT PENN WARREN: THE DARK AND BLOODY GROUND, Leonard Casper (University of Washington Press, 1960, 212 pp., \$4.75). Professor Casper, of Boston College, has assembled and augmented his earlier essays on Warren into an excellent book of modest proportions. In a style at once compact and lucid, and with sound use and assessment of other critics, he clarifies the continuity of Warren's varied writings with astute analyses of specific works. Because the book is so inclusive in its treatment of Warren—his intellectual background and development, his role as editor and textbook author, his performance as novelist, short story writer, poet and even dramatist, as critic of literature and culture—it points the way to rather than presents the substantial and probing examination which Warren's extensive achievement must eventually receive. Thus, the book is not only valuable for students and teachers, but is required reading for all future critics of Warren. Included are a Chronological Check-list of Warren's writings (nine closely printed pages!) and an ample

(eight pages) Selected Bibliography of writings about him.

LEONARD UNGER

UNIVERSITY OF MINNESOTA

MAN IN MOTION: FAULKNER'S TRILOGY, Warren Beck (Wisconsin, 1961, 203 pp., \$6, paper, \$1.75); WILLIAM FAULKNER, Frederick J. Hoffman (Twayne, 1961, 134 pp., \$3.50). William Faulkner is rapidly becoming established as America's foremost twentieth-century novelist. It seems no longer relevant to list him with Hemingway, Fitzgerald, or Wolfe. Unlike them, he has stuck it out to the end, never giving up writing to become the Writer. It is time, perhaps, to elevate him from the minors to the majors—to place him in the company of Melville and James, Dostoevsky, Dickens, and Hardy, Kafka, Mann, and Proust. Warren Beck (Lawrence College) has provided a brilliant, sensitively written, complexly argued key to the Snopes trilogy, *The Hamlet*, *The Town*, and *The Mansion*. He summarizes his own theme: "Faulkner's conceptual power, humanely based, expressed in empathy and irony, renders the vision of life as motion, the continuum of being in transcendent human consciousness, immediately responsive, reverberant of past experience and projective of attitude and action, and thereby evocative of values, postulated relatively but with ethical relevance." Perhaps the most useful aspect of Professor Beck's work is that it is integrative in its analysis, emphasizing the complex interrelationship of vision and mode, theme and technique. This critical approach is valuable in illuminating Faulkner's obscure, sometimes seemingly impenetrable meanings. Frederick J. Hoffman (California, Riverside) has brought his vast knowledge of Faulkner into brief focus in an excellent introductory book. And he suggests a way of looking at Faulkner that enables the reader to bring the immense bulk of his work into some kind of measurable grasp. His key term he borrows from Henry James—"central intelligences." These central intelligences do not "express" Faulkner's point of view but "dramatize" it—"a character in a given situation is affected by it and affects it and—through his own 'voice'—gives it a value, a color, a quality that

are a kind of auctorial interpretation of what is going on." In the most rudimentary terms, these central intelligences may be classified as the "young esthete," the "good weak man," and the "good strong man"—or, for example, Quentin, Ratliff, and Stevens. Though this approach may appear simple, it has great virtue in leading the reader quickly to fruitful perspectives on Faulkner's sometimes bewildering structures. To suggest that three works are not the final word on Faulkner is merely to point once again to the vastness, the complexity, the richness, and the vitality of the fictional world he has created and peopled.

J. E. M. JR.

**OLD TIMES IN THE FAULKNER COUNTRY**, John B. Cullen in collaboration with Floyd C. Watkins (University of North Carolina, 1961, 132 pp., \$3). The first half of this book is only intermittently meaningful to readers not interested in John Cullen or Mississippi hunting camps; the second, however, abounds in attempts (ranging from the plausible to the irresistible) at identifying the real-life names, places, and plots of William Faulkner's fiction. *Old Times* thus becomes a member of the growing family of Faulkneriana, combining the qualities of Faulkner's Charlottesville reminiscences, as preserved by Gwynn and Blotner, and the on-the-scene findings of Ward Miner much earlier. Professor Watkins (Emory) is ideally unobtrusive as collaborator with native farmer-hunter Cullen.

EDWARD STONE

OHIO UNIVERSITY

**EDITH WHARTON: A STUDY OF HER FICTION**, Blake Nevius (University of California Press, 1961, 271 pp., paper, \$1.50). Hailed when it first appeared in 1953, this full-length critical study of Edith Wharton by Blake Nevius (UCLA) remains the best book on Mrs. Wharton. Professor Nevius, who calls Mrs. Wharton, next to James, "our most successful novelist of manners," documents her insistence on order and standards and her distrust of human nature. Nevius views her fiction as an effort to define the nature and limits of individual responsibility in a tightly organized society. At least

until Mrs. Wharton's papers become available in 1969, we are unlikely to see a study which illuminates her fiction so completely.

MICHAEL SHUGRUE

UNIVERSITY OF ILLINOIS

**THE HOUSES THAT JAMES BUILT AND OTHER LITERARY STUDIES**, R. W. Stallman (Michigan State University Press, 1961, 268 pp., \$5). Professor Stallman (Connecticut) reprints here, often in revised versions, twelve essays (on James, Hardy, Crane, Conrad, and Fitzgerald, plus one on poetry and one on fiction in general) and adds an evaluation of contemporary reviews of *Maggie* and new essays on Fitzgerald, Hemingway (two) and Faulkner. The essays are mainly concerned with "the novel as poem, the art-novel," and the readings are therefore close, with emphasis on structure, linked vocabulary, symbol, and the process of art itself. The book is honest and tendentious on behalf of its subject.

FRED H. HIGGINSON

KANSAS STATE UNIVERSITY

**THE LONG ENCOUNTER**, Merlin Bowen (The University of Chicago Press, 1960, 282 pp., \$5). Professor Bowen (Chicago) has provided one of the most readable books on Melville to appear in a long time. Like all Melville books, this volume has a thesis: "In all of Melville's major works . . . and in most of his minor ones, we find ourselves looking on at the pitting, in some sense, of the single individual against the universe. It is this encounter, understood as a problem both of perception and of action, that lies at the center of all of Melville's work." Throughout the dramatization of this "long encounter" of self and universe, Melville "maintained a relatively unchanging view of the nature of the experienced world and of the part it plays in the shaping and completion of the individual identity." Bowen is perhaps best in analyzing the antagonists in the long encounter, especially the "unknown self." It is in the "self," deep in its dark interior, that Melville made his major discoveries—ambiguous, enigmatic, complex. The supreme difficulty of existence, in Melville's uni-

verse, is for man to know himself. In describing the "meeting" in the "long encounter," Bowen is on more conventional ground. He analyzes Melville's characters under a number of heads: "Defiance: The Way of Tragic Heroism"; "Submission: The Way of Weakness"; "Armed Neutrality: The Way of Wisdom." Melville readers will recognize these ways, and will think immediately of characters that belong in the various categories. They might be surprised at some of Professor Bowen's classifications, and will disagree with others. But they are likely to agree that *The Long Encounter* fills a gap on the Melville shelf, in both its comprehensive approach and its sensitive, deeply-felt insights.

J. E. M., Jr.

**THE LETTERS OF HERMAN MELVILLE**, ed. by Merrell R. Davis and William H. Gilman (Yale, 1960, \$6.50). Davis (Washington) and Gilman (Rochester) have provided Melville scholarship a valuable service in this carefully annotated edition of the letters. "The edition presents 271 letters. Of these, fifteen are fragments and two are reconstructions of fragmentary drafts. Although the majority, 174 letters, have been published elsewhere previous to their inclusion in the present volume, fifty-five are here published in full for the first time and forty-two are new letters previously unpublished." It is a great loss to scholarship that Melville and his friends were so careless of his fame as to lose or destroy so many letters: journals and diaries indicate that over 400 existed at one time—and probably there were many more. Melville was not a great letter-writer, but there were moments of greatness in some of the letters, particularly in those deep-diving outpourings to Hawthorne.

J. E. M., Jr.

**THE DAMNATION OF THERON WARE**, Harold Frederic, intro. John Henry Raleigh (Rinehart, 1960, 349 pp., paper, \$1.25). The best thing that happened to Harold Frederic's *The Damnation of Theron Ware* was that it and its readers grew older. Only as the book emerged from the "sensational" class did it gain a critical reading, and with this reading has come

its deserved status as a minor classic. Although Frederic's diction is sometimes painfully " quaint" and his characterization not always successful, he deals knowingly with a peculiarly American theme: the effect of sophistication on innocence. The Methodist minister, Theron Ware, a predecessor of Elmer Gantry, degenerates because his intelligence cannot handle the rich culture found in his parish; his mentality cannot assimilate worldly knowledge without corrupting. Frederic demonstrates vividly the irony of Ware's thinking himself "improved" when he is in fact crumbling morally. It is good to have the book in paperback, and the introduction by John Henry Raleigh (California) is the best analysis we have yet of the novel.

ROBERT L. HOUGH

UNIVERSITY OF NEBRASKA

**ART AND OUTRAGE: A Correspondence about Henry Miller between Lawrence Durrell and Alfred Perles with Intermissions by Henry Miller (Dutton, 1959, 63 pp., \$2.75). Koshier Elephant.** Reading Henry Miller without his key works (nearly all of which are banned or buried in the Rare Book Room) is like reading Melville without *Moby Dick*, Dostoevsky without *The Brothers Karamozov*, or Whitman without "Song of Myself." Two of Miller's disciples and discoverers, Lawrence Durrell and Alfred Perles, discuss this infuriating dilemma, the *maitre* himself joining in the correspondence. No solution is forth-coming. But Miller's three letters provide, as Durrell points out, no less than a preface to the Collected Works. Miller's own statement that his chief influences are still Whitman, Emerson, Thoreau and Rabelais will perhaps help kosherize this "old rogue elephant."

KARL SHAPIRO

UNIVERSITY OF NEBRASKA

**NOVELS IN THE MAKING**, ed. William E. Buckler (Houghton Mifflin, 1961, 266 pp., paper), presents in convenient and inexpensive form a variety of materials by English, American, and Continental novelists relevant to the writing of their novels. Absorbing reading throughout, the collection is not, however, satisfactory as a text

or source book for the study of "novels in the making" or for plotting "a curve . . . of development" of the genre, as Professor Buckler (N.Y.U.) suggests. Too little material is offered even to outline the history of the composition of any one novel and some kinds of essential materials—notably manuscript revisions and other *variora*—are totally unrepresented. Charting the development of the novel using only authors' prefaces seems impracticable, yet there are no other documents in this collection prior to Dickens' "Number Plans" for *David Copperfield* (1850)" (and not even a preface between 1753 and 1841). *Copperfield* actually was published in monthly parts beginning in May 1849. The "double numbers" (parts nineteen and twenty) of those novels Dickens published in this form usually consisted of 48 not 64 pages—cf. Buckler, p. xiii and Butt and Tillotson, *Dickens at Work* (London, 1957), p. 14. But that there is virtually no bibliography of supplementary materials or relevant studies is the unkindest cut of all.

JEROME BEATY

EMORY UNIVERSITY

**THE WORLD OF WILLA CATHER**, Mildred R. Bennett (Bison, 1961, 286 pp., paper, \$1.50). First published in 1951, this book has been furnished with notes and an index. It contains much material not elsewhere available and will continue to be of primary importance for students of Willa Cather. It is interesting in its own right, independent of its historical importance. Many illustrations.

**THOMAS WOLFE**, Richard Walsler; **NATHANIEL HAWTHORNE**, Arlin Turner (Barnes & Noble, 1961, 140 pp., paper, \$1 ea.). Both books, the first of a projected "authors and critics series," come conveniently equipped with the kind of guides that seem designed to provoke the interest of the beginner: a handy bibliography, chronological tables, a complete index, photographs, etc. The book by Walsler (North Carolina State College), however, is not likely to fascinate the experienced. They will feel they are covering ground that is wearisomely familiar, and, worse, that they are made to traverse it twice—first, in a long "biographical" chapter, and again in the "critical" chapters. The book by Turner (Duke) is better. Although the material is not strikingly new, it has been intelligently assimilated. Partly

biographical and partly critical, it has been shaped so as to reveal the "mind" of Hawthorne: its distinctive "texture," "turn" and "moral slant." Both books suffer from the fault of the "series" book: a made-to-order quality.

JAMES SCHROETER

TEMPLE UNIVERSITY

**THE COLLECTED SHORT STORIES OF CONRAD AIKEN**, Preface by Mark Schorer (World, 1960, 567 pp., \$6). Forty-one stories—"all those stories that Mr. Aiken wishes to preserve in permanent form"—which have been unavailable for a long time. In the preface, Professor Schorer (Berkeley) reminds us that Mr. Aiken is both neglected and a genuine "man of letters." He has claims on our attention. A happy hunting ground for anthologists, teachers, and general readers.

**THE MORAL MEASURE OF LITERATURE**, Keith F. McKean (Allan Swallow, 1961, 137 pp., \$3). Few books could live up to a title as inclusive as *The Moral Measure of Literature*. This one does not. Professor McKean (Elmira College) really analyzes and evaluates the theory and the practice of three American critics who "consider the moral measure of literature to be primary": Irving Babbitt, Paul Elmer More, and Yvor Winters. He summarizes the criticism of all three capably; but, in so few pages, he can rarely do more than sketch in the artistic and philosophical background against which their criticism must be seen. He is best on Winters, and weakest on critics before Babbitt.

EDWARD PARTRIDGE

BUCKNELL UNIVERSITY

**PSYCHOANALYSIS AND AMERICAN LITERARY CRITICISM**, Louis Fraiberg (Wayne State University Press, 1960, 272 pp., \$5.95). Professor Fraiberg (Louisiana State) remarks in his Preface: "Having established as best I could the classical psychoanalytic views of the psyche and of art, I . . . examined the writings of six prominent critics who used these or related ideas. I chose American critics partly because Freudian ideas received such a warm reception in this country and partly because the American frame of reference helps lend unity to the book." The titles

of the chapters which deal with the critics suggest the nature of the commentary: "Van Wyck Brooks versus Mark Twain versus Samuel Clemens"; "Joseph Wood Krutch: Poe's Art as an Abnormal Condition of the Nerves"; "Ludwig Lewisohn and the Puritan Inhibition of American Literature"; "Edmund Wilson and Psychoanalysis in Historical Criticism"; "Kenneth Burke's Terminological Medium of Exchange"; "Lionel Trilling's Creative Extension of Freudian Concepts." Professor Fraiberg's conclusion is not surprising: "A creative criticism will take from psychoanalysis what it has to offer and use it within the larger critical context. The values of the critic can hardly be compromised if they take into account the little that science can tell us about the truth." Perhaps it is because Professor Fraiberg remains uncommitted that the subject does not generate the excitement that the title promises. But the book focuses on an important element in contemporary criticism and brings together the materials that one must weigh if one would assess the influence of psychoanalysis on our critics.

J.E.M., JR.

**NATIVE AMERICAN HUMOR**, Walter Blair (Chandler, 1960, paper \$2.75). This valuable, standard work by Blair (Chicago) is now made widely available. It remains the finest work in the field, bringing together the fruits of a lifetime of research in a combination survey-bibliography-anthology that is as entertaining as it is useful. Blair brings the work up to date for this edition by revising the bibliography and adding material on 20th-century humorists, concluding with Day, Benchley, Thurber, and Perelman.

**ESSAYS FOR STUDY**, ed. Maurice Baudin, Jr., and Karl G. Pfeiffer (McGraw-Hill, 586 pp., \$4.50) is a safe bet for adoption by teachers who like the traditional texts for "regular" students. There are "Questions" and "Suggestions" by editors (N. Y. U.). McGraw-Hill is preparing for any kind of track, fast or muddly, in the 1960-61 Freshman anthology sweepstakes.

FRANK S. HEWITT

AUSTIN COLLEGE

**A COMPARATIVE READER**, ed. William W. Watt (Holt, Rinehart, Winston, 1961, 375 pp., paper, \$2.50). A standard collection of readings cleverly paired under 22 headings. The light and lively essays and short stories should interest even indifferent students. Watt (Lafayette) provides biographical sketches.

**75 PROSE PIECES**, ed. Robert C. Rathburn and Martin Steinman, Jr. (Scribners, 1961, 493 pp., paper, \$2.95). A judicious selection of essays and excerpts mainly about language and literature make this compilation an excellent adjunct for composition courses. Rathburn and Steinman (Minnesota) have culled their material from unusual and varied sources, including *College English* (Rice vs. Kitzhaber on Freshman English). After preliminary essays on style, the readings range rhetorically from Analyses to Reviews. The editors furnish biographical notes and explanatory prefaces.

**FORM AND FOCUS**, ed. Robert F. McDonnell and William E. Morris (Harcourt, Brace, and World, Inc., 1961, 405 pp., paper, \$2.95). McDonnell and Morris (Ohio University) have ingeniously integrated their selections according to subject matter and rhetorical pattern. Four models, for example, all define *intellect* or *the intellectual*. A special feature is Crane's "The Open Boat," his newspaper account, and six critiques of the story. Highly recommended for those not objecting to some sociological emphasis and abundant apparatus (prefaces, essay questions, and theme topics).

MICHAEL E. ADELSTEIN

UNIVERSITY OF KENTUCKY

**OUR LIVING LANGUAGE**, ed. Kellogg W. Hunt and Paul Stoakes (Houghton Mifflin, 1961, 631 pp., \$4.75) is a freshman English anthology, contains (1) 158 pages of lively essays about language, (2) 370 pages of poems, short stories, and plays, and (3) 95 pages of useful essays about literature. It is generally well calculated to make freshmen like both literature and language, although a better representation of fewer modern authors would make them like them more. On the other hand, **TEACHING LANGUAGE AND LITERATURE**, Walter

Loban (University of California, Berkeley), Margaret Ryan (University of California, Berkeley), and James R. Squire (University of Illinois). (Harcourt, Brace, and World, 1961, 748 pp., \$7.50) is not well calculated to make prospective teachers (grades 7-12) like to teach either language or literature. Not only is the style at times abstruse and ponderous, but the book itself, being educationist oriented, relies too much upon both the jargon and the dregs of the researches of modern psychologists and educationists. Sample source: "A Comparison of Individual and Small Groups in the Rational Solution of Complex Problems." Likewise, the book succumbs to too many of the dubious features of the "language arts" and the "life adjustment" movements in such sections as those on "Listening" and "Science Fiction." Yet, in so big a book not everything is bad.

ARTHER S. TRACE, JR.

JOHN CARROLL UNIVERSITY

PRACTICAL ENGLISH HANDBOOK, Floyd C. Watkins and Edwin T. Martin (Houghton Mifflin, 1961, 450 pp., \$3.75), is more restrictive. Professors Watkins and Martin (both of Emory University) attempt too much and their premises are not clear. Designed to be "concise and clear without being over-simplified or superficial," and for both weak and strong students, it compromises these objectives. Exercises, diagrams, arrows, sample theme corrections, and the usual advice on planning and logic further diffuse the effect of this conservative book. An instructor's edition is available.

ENGLISH ESSENTIALS, Donald W. Lee (Prentice Hall, 1961, 124 pp., paper, \$1.95), a workbook, has 66 exercises on grammar, usage, spelling, and punctuation. Lucid and liberal discussions and examples precede the various groupings of exercises.

JAMES LILL

PORTLAND STATE COLLEGE

## NEW LITERARY MAPS Are Now Available From NCTE

### CALIFORNIA

Discovering California through books. Contains authors of books for children as well as for adults and adolescents. \$2.00

### GEORGIA

\$2.50

### NEW MEXICO

Accompanied by booklet of authors. \$1.50

### KANSAS CENTENNIAL

Features 35 individual sketches of famous Kansans and their books. One hundred names of noteworthy authors and books are on the map. \$1.50. With bibliographical supplement. \$2.00.

### OKLAHOMA

A colorful representation of Oklahoma authors, printed on plasticized paper. 22" x 35". Each map accompanied by 15-page classified bibliography. \$4.00 for members. \$5.00 for nonmembers.

Order from: **The National Council of Teachers of English**  
508 South Sixth Street  
Champaign, Illinois

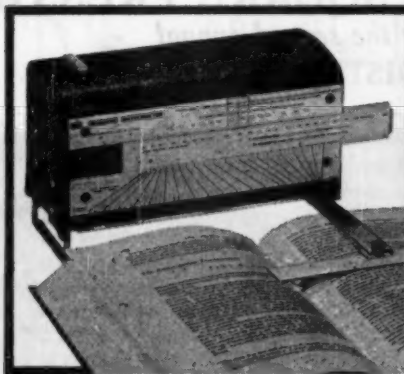
## TEACHING FELLOWSHIPS IN ENGLISH

Fellowships are available for students pursuing the program leading to the MA degree in English

Stipend—\$2,200 and tuition remission.

Recipients devote half time to assistance in the department; two years are required to complete the program.

For information, apply to  
Graduate School  
Northeastern University  
Boston 15, Massachusetts



Compare! . . .  
see for yourself  
why **READING  
RATEOMETER**

has led all  
reading aids  
since 1953

### 1. SO DURABLE its useful life is not yet known

Most of the original 1953 RATEOMETERS are still in daily use, because of their functional design and built-in lasting qualities, including the lifetime electric motor and only two other working parts. And the 1961 RATEOMETER is even more durable.

Through constant research and development, 11 important improvements have been

introduced without noticeable model change. Motor is twice as powerful. Wear points have been minimized through the use of nylon, hardened steel and beryllium copper. Face is now coated with matt finish clear plastic to provide a non-glare and scuff-resistant protection for instructions and speed scales.

### 2. ACCURATE AND NOISELESS as an electric clock

No spring or air-driven reading pacer can approach the quiet accuracy of the rugged electric motor-driven RATEOMETER. Silicone lubrication provides lifetime protection. Its speed can never vary, because its rotation is controlled by the constant impulses in the electric current. This proven accuracy and dependability has resulted in nationwide use of the RATEOMETER in reading research programs.

Only the Rateometer has a heavy duty electric motor equal to those used in industry for heavy-duty timing devices.



### 3 MODELS MEET ALL NEEDS

<b>MODEL A</b>	1-4 units	\$39.95
Standard range	5-9 units	35.95
70-2500 words/min.	10 or more	33.95
<b>MODEL B</b>	1-4 units	39.95
Slower range	5-9 units	35.95
20-500 words/min.	10 or more	33.95
<b>MODEL C</b>	1-4 units	42.95
Faster range	5-9 units	39.65
140-5000 words/min.	10 or more	36.50

When in doubt on model choice, order the Model A

**10% Discount on School Orders**

### 3. UNEQUALLED SIMPLICITY OF USE

No separate tables or slide rules for the RATEOMETER! Reading speed readings and settings are made right on the plastic face of the unit in a manner so simple that a grade school child can use the RATEOMETER unaided after a few minutes of instruction.

### 4. UNEQUALLED EFFECTIVENESS AND VERSATILITY

The RATEOMETER is at home in classroom, library or home study—with required or elective reading. Users find enjoyment, challenge, encouragement and motivation which assure improvement in reading speed and comprehension. Reading speed doubles in 10 to 20 half-hour practice sessions. Many reach much higher speeds. Only the RATEOMETER has three models with three speed ranges to meet every need.

**SATISFACTION GUARANTEED, OR YOUR MONEY REFUNDED**

Mail orders to

**AUDIO VISUAL RESEARCH**

523 S. Plymouth Court Dept. Z112 Chicago 5, Ill.

Write for illustrated folder on  
AVR Dagmar Microfilm Reader and Camera

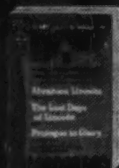


# WASHINGTON SQUARE PRESS

*proudly presents the second annual*



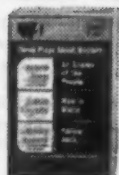
## SERIES OF DISTINGUISHED PLAYS



THREE DISTINCTIVE PLAYS ABOUT ABRAHAM LINCOLN  
edited and with Introductions by Willard Swire, Executive  
Director of "The American National Theatre and Academy."

(W • 655-60¢)

"Prologue To Glory" by E. P. Conkle depicts a youthful  
Lincoln at the threshold of greatness, making the decisions  
which would dictate the course of his future life. "Abraham  
Lincoln," by the distinguished English playwright John  
Drinkwater, vividly portrays the mature man and president  
suffering his nation's most profound agony.



### THREE PLAYS ABOUT DOCTORS

edited and with Introductions by Joseph Mersand, Past Presi-  
dent of the NCTE.

W • 656-60¢

Three world-renowned playwrights, Henrik Ibsen, Sidney  
Kingsley and Sidney Howard here present men of science as  
the chief characters in "An Enemy Of The People"—"Men In  
White"—and "Yellow Jack." Joseph Mersand, in his intro-  
ductions, contributes valuable biographical notes about the  
authors and contemporary critical reactions to the three plays.



### FOUR CLASSIC FRENCH PLAYS

edited and with an Introduction by Helen Gaubert, Professor  
and Director of Drama at St. Joseph's College, Hartford,  
Connecticut.

(W • 654-60¢)

"The Cid" by Pierre Corneille—"The Would-Be Gentleman"  
by Molière—"Phaedra" by Jean Racine—"Athaliah" by Jean  
Racine.

### Other Washington Square Press ANTA Plays available:

#### THREE COMEDIES OF AMERICAN FAMILY LIFE

edited and with Introductions by Joseph E. Mersand

(W • 651-60¢)

"Life With Father"—"I Remember Mama"—"You Can't Take It With You."

#### FIFTEEN AMERICAN ONE ACT PLAYS

edited and with Introductions by Paul Kozelka

(W • 650-60¢)

#### THREE DRAMAS OF AMERICAN REALISM

edited and with Introductions by Joseph E. Mersand

(W • 652-60¢)

"Idiot's Delight"—"The Time Of Your Life"—"Street Scene"

#### THREE DRAMAS OF AMERICAN INDIVIDUALISM

edited and with Introductions by Joseph E. Mersand

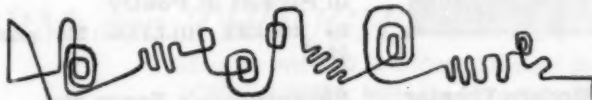
(W • 653-60¢)

"Golden Boy"—"High Tor"—"The Magnificent Yankee"

The American National Theatre and Academy, congressionally chartered and  
independently financed, join with Washington Square Press to extend the living  
theatre to the widest possible audience. The volumes above, and the con-  
tinuing ANTA Series volumes to be published yearly are prepared by the  
ANTA Editorial Committee:

For examination copies of any of the above and our new catalog of educational paperbacks write to:  
Educational Division, Washington Square Press, Inc., 630 Fifth Ave., New York 20, N. Y.





## Informing the Public about the English Language Arts

A Report by the Committee on Methods of Working  
with the Public of the National Council of Teachers  
of English

Oscar M. Haugh, *Chairman*

**Published this Fall**

One very important obligation of every teacher is to inform the public about the important job he is doing. This bulletin gives practical information about methods of public relations that have been successfully used on a national scale. The appendix contains sample news stories and editorials used in the past to channel information about the school to the public and to provide coverage that is comprehensive, continuous, and constructive.

Order from:

\$ .85

**THE NATIONAL COUNCIL OF  
TEACHERS OF ENGLISH**

508 South Sixth Street  
Champaign, Illinois

**MH**COLLEGE  
DIVISION**Makers of the Modern Theater**

Edited by BARRY ULANOV, Barnard College. 756 pages, \$6.50

This anthology of 22 modern plays offers examples of the most significant dramatists or dramatic forms in the modern theater. The collection ranges from Ibsen to the present, from the first playwrights to break completely with the romantic drama and the "well-made play" to the anti-theater of today. All major playwrights are presented.

**Essays for Study**

By MAURINCE BAUDIN, JR., and KARL PFEIFER, both, New York University. 587 pages, \$4.95

The 82 essays included in this text were chosen for durability of subject matter, quality of writing, originality of treatment, and power to stimulate student interest. They present a range of approaches to various topics and to each of the types of writing commonly assigned in a freshman composition course.

**Stories from Six Authors**

By WILLIAM E. BUCKLER, New York University; and ARNOLD B. SKLARE, Pace College. 528 pages, \$3.95

This book provides a penetrating study of how the short story is made and evaluated. Masters represented are Graham Greene, James Joyce, Joseph Conrad, William Faulkner, Robert Penn Warren, and Henry James.

**On Assignment: Reading and Writing**

By HERBERT HACKETT and WILLIAM B. BAKER, both, State University of New York, College of Education, Buffalo. 336 pages, \$3.25

This text is designed to meet the actual reading and writing problems faced by college freshmen, and to prepare them for regular courses in Freshman English. Included are 24 "college level" readings with instructions on how to read; detailed preparation for writing; and a thorough grounding in the grammar, spelling, and vocabulary.

**Essays of Our Time**

By LEO HAMALIAN and EDMOND L. VOLPE, both, City College of New York. 320 pages, \$2.25

330 West 42nd Street  
New York 36, N. Y.**In Pursuit of Poetry**

By ROBERT HILLYER. 224 pages, \$4.75

**Shakespeare's Songs and Poems**

By EDWARD L. HUBLER, Princeton University. 544 pages, \$5.50 (text edition)

The first complete, fully annotated edition of Shakespeare's poems, this book includes all the sonnets, as well as: *Venus and Adonis*, *The Rape of Lucrece*, *A Lover's Complaint*, *The Passionate Pilgrim*, *The Phoenix and the Turtle*, the songs from the plays, and such poems from the plays as have an identity in themselves and are of particular merit.

**Literature: An Introduction**

By HOLLIS SUMMERS and EDGAR WHAN, both, Ohio University. 736 pages, \$6.25

This text offers a selection of poetry, fiction, and drama from American and English literature. It includes a general introduction to literature, and introductions to fiction, poetry, and drama. Short critical judgments taken from outstanding critics and expanded by those of the editors are interspersed throughout.

**American Literature: A College Survey**

By CLARENCE A. BROWN, Marquette University; and JOHN T. FLANAGAN, University of Illinois. 853 pages, \$7.95

This anthology of American literature for undergraduate courses is chronologically organized with selections determined by their literary merit rather than for their historical or socio-economic values. Covers American literature from the early 17th Century to the mid-20th Century.

**American Dramatic Literature**

By JORDAN Y. MILLER, Kansas State University. 641 pages, \$6.75

A textbook for upperclass and graduate level courses in American drama. Part I offers a brief history of the American theater and Part II consists of an anthology of ten modern American plays coupled with short historical and critical introductions.

**MH**McGRAW-HILL  
BOOK  
COMPANY

RONALD college textbooks

## FORM and THOUGHT in PROSE

Edited by WILFRED H. STONE, Stanford University; and  
ROBERT HOOPES, Michigan State University, Oakland

This volume provides an informal rhetoric and a book of directed readings that will stimulate the student in developing his craft as a writer. The more than 70 selections range from classical to modern authors and cover a variety of themes and techniques. Stressing both the intellectual content

and the rhetorical techniques used, this book gives thought-provoking examples in the use of style, logic, and reasoning; thoroughly covers problems of organization. "Logically organized . . . excellent."—S. Weiss, *University of Illinois*. 2nd Ed., 1960. 686 pp. \$5

## CHAUCER'S POETRY

An Anthology for the Modern Reader  
Selected and edited by E. T. DONALDSON, Yale University

Representing the full range of Chaucer's artistic achievement, this book includes a large part of the *Canterbury Tales* and all the Links, choice minor poems, and the complete *Troilus and Criseide*. It offers a detailed critical commentary on each poem as well as on Chaucer's life, art, lan-

guage, and his narrative technique. Obscure vocabulary is glossed on each page, and there is a general glossary and bibliography. "The result of scrupulous scholarship and good judgement."—C. Robert Stange, *University of Minnesota*. 1958. 1,001 pp. \$7

## POEMS in ENGLISH

Edited by DAVID DAICHES, Cambridge University; and  
WILLIAM CHARVAT, The Ohio State University

This collection of English and American poems is the product of a mature critical approach. Throughout, it achieves a fine balance between the "new criticism" and the historical method of interpretation. Carefully annotated with critical, explanatory, and historical comments, the book

promotes an awareness of the way the English and American poetic tradition has developed. 381 chronologically arranged poems represent the work of 114 poets. "Uniformly clear, scholarly, and interesting."—Scully Bradley, *University of Pennsylvania*. 1950. 763 pp. \$5.50

## LITERATURE of WESTERN CIVILIZATION

LOUIS G. LOCKE, Madison College, Va.; JOHN PENDY KIRBY, Randolph-Macon Woman's College; and M. E. PORTER, Indiana University

The selections in this anthology record our literary heritage from its Greek and Roman origins to the present. Introductions to each section provide a concise literary history, delineate national literary characteristics, and correlate the selections with the other arts and culture. A carefully

selected group of photographs illustrates man's achievements in all the arts; biographical-critical notes orient the authors in their times. "Every part of the compilation is meaningful."—A. V. Hall, *University of Washington*. 1952. Vol. I, 839 pp.; Vol. II, 822 pp. Each \$6.75

**THE RONALD PRESS COMPANY**

15 East 26th Street, New York 10, New York

**WRITING GOOD SENTENCES, 2nd Ed.**

by *Claude W. Faulkner*. "This is one of the fullest and best of the workbooks using the sentence-study approach." Cecil B. Williams, *COLLEGE ENGLISH* (March, 1959).

295 Pages

Paper

\$3.25

**WRITING GOOD PROSE**

**A Structural Approach to Writing Good Paragraphs & Themes**  
by *Alexander E. Jones & Claude W. Faulkner*. Just published. This new text-workbook, using structural analysis of prose as a tool to promote good writing, offers a practical method for teaching coherent and well-organized composition. Extensive analysis, example, and drill are employed to improve the student's understanding of prose structure. Features include • structural diagrams and outlines • paragraph and theme examples • 43 tear-out exercises • 3 tear-out examinations • Appendix: Current Usage in Punctuation.  
304 Pages

Paper

\$3.75

**COLLEGE DEPARTMENT****CHARLES SCRIBNER'S  
SONS****75 PROSE PIECES**

edited by *Robert C. Rathburn & Martin Steinmann, Jr.* A reader intended as an aid to writing—especially expository writing—for composition courses. Principles, modes, and forms of writing are illustrated in selections on a wide range of subjects.

512 Pages Paper \$2.95

**RENDEZVOUS**

edited by *John J. McShea & Joseph W. Ratigan*. A reader of literary selections for composition courses. Matters of student interest are emphasized in readings from such diverse writers as Conrad, Dickens, Hemingway, Earle, and Yeats.

434 Pages Cloth \$4.25

597 Fifth Avenue  
New York 17, N. Y.

# A Look Ahead . . .

**TECHNICAL WRITING.** G. P. Wellborn, L. B. Green, K. A. Nall. A basic text incorporating both analysis and illustration of types in technical communication, written and oral. Examples include business letters, articles, oral reports, speeches, and group discussions. Ample practice exercises and suggested aids for research. A *Fall 1961 Publication*.

**PROSE AND THE ESSAY: A *Developmental Anthology*.** Celia T. Wells. An historically balanced anthology of prose selections and essays by English and American writers, tracing the development of prose style in England and America from the 16th century to the present. A *December 1961 Publication*.

**MASTERS OF BRITISH LITERATURE—Vol. II, 2nd Edition.** R. A. Pratt, D. C. Allen, James R. Sutherland, F. P. Wilson, Carlos Baker, Jerome H. Buckley, Francis E. Mineka, and Richard Ellmann, editors. The new edition includes selections by Byron and Shelley, authors not represented in the first edition. An *Early 1962 Publication*.



**Houghton Mifflin Company**

BOSTON · NEW YORK · ATLANTA · GENEVA, ILL. · DALLAS · PALO ALTO

for College Vocabulary Courses and Remedial English:

**WORDS IN CONTEXT: A Vocabulary Builder**

By A. A. DeVitis and John R. Warner. A workbook which builds vocabulary by means of reading and using words from the contexts of 17 essays by such writers as Shakespeare, Poe, Mencken, Milton, Niebuhr, Pope, and others. 332 pages, paper, \$2.95

for Intermediate and Advanced Composition Courses:

**RHETORIC FOR EXPOSITION**

By Roger D. Chittick and Robert D. Stevick. In this text, the principles of good writing are presented by close, clear analyses of pieces of excellent writing, and for the first time, explanation is treated as a problem in logic. 224 pages, \$2.50

**ARCHITECTURE IN AMERICA: A Battle of Styles**

Edited by William A. Coles and Henry Hope Reed, Jr. This book is a self-contained introduction to architectural thought from the time of Vitruvius to the present. 350 pages, paper, \$2.40

**HAMLET: Enter Critic**

Edited by Claire Sacks and Edgar Whan. Novel and controversial criticisms of *Hamlet*, from Samuel Johnson to Sir Laurence Olivier, are included in this book. 298 pages, paper, \$1.95

**MACHINES AND THE MAN**

A Sourcebook on Automation

Edited by Robert P. Weeks. The editor has combined literary and non-literary selections to present the perils and the promises of the push-button world. 320 pages, paper, \$2.45

**THE COMIC IN THEORY AND PRACTICE**

Edited by John J. Enck, Elizabeth T. Forter, and Alvin Whitley. Excerpts on comic theory and unabridged selections from both poetry and prose are presented. 340 pages, paper, \$2.25

**AMERICAN CATHOLICISM AND  
THE INTELLECTUAL IDEAL**

Edited by Francis L. Christ and Gerard E. Sherry. This book explores the "intellectual ideal" and the standing of the American Roman Catholic in relation to it. 318 pages, paper, \$2.35

**WHAT WAS NATURALISM?**

Materials for an Answer

Edited by Edward Stone. Theories of naturalism are related to late 19th century American literature. 204 pages, paper, \$1.75

P  
O  
P  
U  
L  
A  
R  
C  
O  
R  
M  
T  
E  
X  
T  
S

**Appleton-Century-Crofts, Inc.**

**34 West 33rd Street, New York 1**

# 1962 Publications

## *The Tragedy of Macbeth*

**William W. Main, editor.** A unique approach to the study of Shakespeare, this volume combines the standard Globe text with a complete inter-textual commentary (rather than footnotes). Professor Main's interpolations, modern, meaningful, and lively, are aimed at helping the student understand Shakespeare in his fullest literary, psychological, and spiritual sense.

## *The Young Writer at Work*

**Jessie Rehder.** Based on her long experience as a teacher of creative writing at The University of North Carolina, this text provides a guide to the writing of fiction, with particular emphasis on the short story. The book's practical approach (with illustrations ranging from student stories to modern masterpieces of fiction) offers the student a thorough basis for his own work. The book contains 35 assignment sections covering, in progressive order, all phases of short-story writing.

## *Learning Composition Skills by Means of a Controlled-Source Pamphlet*

**Sam G. Barnes.** This manual, designed for students and teachers simultaneously, provides a step-by-step method of teaching composition. Emphasis is placed on the day-by-day acquisition and use of rhetorical devices.

## *The Poet and the President: Whitman's Lincoln Poems*

**William Coyle.** This controlled-research text provides rich material for historical research, for critical analysis, and for combinations of both. The book contains the four poems which Whitman grouped under the title "Memories of President Lincoln," source materials on the relationship (real or imagined) between Lincoln and Whitman, and a very extensive body of criticism, explication, and biographical data bearing on the poems.

## *Shakespeare and His Rivals: A Casebook on the Authorship Controversy*

**George McMichael and Edgar M. Glenn.** A controlled-source text on a subject which has proved its fascination over the years, this book includes the standard arguments for authorship by Bacon, Marlowe, the Earl of Oxford, etc., as well as the documents relating to Shakespeare.

## *Portraits of an Artist: A Casebook on James Joyce's Portrait of the Artist as a Young Man*

**William E. Morris and Clifford A. Neult, Jr.** This stimulating controlled-source book contains a selection of major essays on the *Portrait* as an aesthetic product and as an autobiographical reflection of Joyce's youth. The book will be useful not only at freshman research level but also as a supplement for courses on the modern novel and seminars on Joyce.

**The Odyssey Press, Inc., 55 Fifth Avenue,  
New York 3**



# A College Book of Modern Verse

**James K. Robinson, University of Cincinnati, and Walter B. Rideout, Northwestern University, Editors.** A scholarly collection of modern poetry, *A College Book* presents thirty-two poets of real stature, sixteen British and sixteen American. It gives the best poems by these poets, and it recognizes the major poets among them—Hardy, Hopkins, Yeats, Auden, Thomas, Robinson, Frost, Stevens, Pound, Eliot—by representing them most fully. The editors provide an unusually ample Notes section at the end of the book in which are offered biographical sketches and bibliographical guides to the poets, explanatory notes on the poems, and convenient lists of critical analyses of many poems. 570 pp. \$5.25

## Fifty Modern Stories

**Thomas M. H. Blair, Kent State University, Editor.** For courses in literature and for advanced courses in writing. Of the fifty authors, all except Henry James belong to the twentieth century, and thirty are still writing. Eleven are British, one is Canadian, and three are Irish. Thirty-five are American. Headnotes and biographies of authors. A separately published *Teacher's Manual*, available to adopters, contains for each story a very brief analysis, suggested theme and examination questions, and a critical bibliography. ". . . a particularly fresh and versatile collection . . . Blair's book seems to us the best available book of this type."—*Modern Fiction Studies*. 723 pp. \$5.25

## Language and Life in the U.S.A.

### American English for Foreign Students

**Gladys Doty, University of Colorado, and Janet Ross, University of British Columbia.** A text for foreign students studying in American colleges and universities. For classes of mixed language groups: no native language is used for translation or explanation. Gives instructions in all communication skills: listening, reading, writing, and speaking. The exercise material acquaints the student with various aspects of American life—history, customs, institutions, attitudes, traditions and so on. "It is the best text I have seen dealing with all of the needs of the foreign student learning English in the U. S."—William F. Marquardt, New York University. 640 pp. Paper, \$6.20

*Examination copies available upon request to teachers of the appropriate courses.*

**ROW, PETERSON AND COMPANY**  
Publishers of Good Books in Evanston, Illinois, and Elmsford, New York



# A College Book of Modern Fiction



Walter B. Rideout, Northwestern University, and James K. Robinson, University of Cincinnati, Editors. "For the course in modern fiction, we would give the place of honor to *A College Book of Modern Fiction* if only because it is not just a collection of stories, but an honest-to-goodness textbook. In addition to a generous selection of fiction—28 stories by 11 American and 11 British writers—this substantial volume contains also 12 essays on fiction, adequate notes, selected bibliographies for each of the authors represented, and a checklist of writings on fiction in general." *Modern Fiction Studies*, Summer, 1961. 704 pp. \$6.50

[*A College Book of Modern Verse* and *A College Book of Modern Fiction* are suitable for use together in the modern British and American literature course. The books are similar in arrangement and size, and the plans of their apparatus are identical.]

## Student and Society: Readings for College English

George P. Clark, Department of State; and A. Dwight Culler, Yale University, Editors. A freshman English anthology which has both the fresh, crisp approach that the undergraduate enjoys, and the real literary worth that gives the instructor something substantial to teach. It offers 72 selections, including both classic figures and modern writers: Conrad, Twain, Tolstoy, Jefferson, Franklin, Thoreau, Housman, Machiavelli, Arnold Toynbee, Julian Huxley, C. S. Lewis, Thomas Merton, Erich Fromm, Bertrand Russell, James Thurber, Susanne Langer, and Anne Frank. ". . . a rather superior example [of the freshman reader] . . ." —*College English*, April, 1960. 625 pp. Cloth, \$4.50, Paper, \$3.65

## The Laureate Fraternity:

### An Introduction to Literature

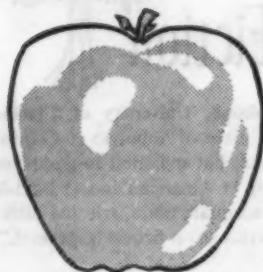
Adrian H. Jaffe and Herbert Weisinger, Michigan State University, Editors. A superb anthology for the introductory course in literature. The book includes fiction (divided into the short story and the novel), drama, poetry, and the essay. The editors first present an overview of the problems of literature; then eight short stories, for the most part drawn from modern authors; three full-length novels and seven analyses of other novels; three complete tragedies and three complete comedies; and eighty-seven poems by English and American poets. Understanding of the text is aided by original analyses by the editors and critical commentaries. 720 double-column pp. \$7.50

*Examination copies available upon request to teachers of the appropriate courses*

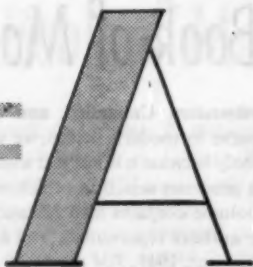
**ROW, PETERSON AND COMPANY**

Publishers of Good Books in Evanston, Illinois, and Elmsford, New York

**NEW**



In classical mythology the



pple  
which Paris presented to  
Aphrodite was the symbol of  
love and beauty. In present  
times the apple as a gift  
to the teacher still carries  
a pleasant connotation.

We cannot guarantee apples for you from your students,  
but we can assure you that

## **SPEECH IN THE ENGLISH CLASSROOM**

will help make teaching speech easier and more fun!

The portfolio contains a series of 12 articles reprinted from the ENGLISH JOURNAL and other publications and revised especially for this publication.

Included are articles on the curriculum content, goals, interview skills, interpretative reading, teacher preparation, and the evaluation of oral communication.

**Robert A. Bennett, editorial chairman**

**\$1.00**

Order from: **THE NATIONAL COUNCIL OF  
TEACHERS OF ENGLISH**

508 South Sixth Street  
Champaign, Illinois

January

1962

## THE RHETORIC-READER

John Talmadge, University of Georgia  
James B. Haman, Georgia Institute of Technology  
Fred Bornhauser, University of Virginia

**A composition text with related readings**

- text** A comprehensive discussion of the elements of composition emphasizes the rhetorical principles involved in effective writing.
- readings** Interesting and original readings ranging from James Boswell to Eric Sevareid provide examples of distinguished prose which illustrate points in the text.
- exercises** Questions on the form and content of the readings plus topics for composition call attention to rhetorical devices discussed in the text.
- appendix** A handbook of grammar and syntax provides a guide to correctness and also integrates grammar and rhetoric.

416 pages • \$4.50 list

**SCOTT, FORESMAN AND COMPANY**

Chicago • Atlanta • Dallas • Palo Alto • Fair Lawn, N. J.

## Forthcoming Heath Publications . . .

. . . for classes in literary criticism or in the critical reading of literature

### AN INTRODUCTION TO LITERARY CRITICISM

MARLIES K. DANZIGER, *Hunter College*  
W. STACY JOHNSON, *Smith College*

This interesting, brief text combines a manual on critical reading and an anthology of critical essays. The essays supplement the chapters on critical reading by further exemplifying the discussed principles of literary analysis and judgment. The selection of essays represents: E. M. Forster, Newton Arvin, Maynard Mack, Richard Harter Fogle, Cleanth Brooks, W. K. Wimsatt and M. C. Beardsley, Leslie Fiedler, Edmund Wilson, Lionel Trilling, I. A. Richards, Robert Penn Warren, David Daiches, Reuben Brower.

363 pages

Price to be announced

Bound in paper

. . . for classes in freshman English

### PROSE CURRENT

EDGAR H. WHAN, *Ohio University*

Twenty-eight essays selected from recent issues of twenty different periodicals illustrating currently accepted levels of style and usage. The material has been carefully chosen to coincide closely with student interest and experience, but the editor's primary concern has been to illustrate contemporary rhetorical patterns.

208 pages

Price to be announced

Bound in paper

## D. C. HEATH AND COMPANY

home office: Boston 16

sales offices: Englewood, N. J., Chicago 16, San Francisco 5,

Atlanta 3, Dallas 1, London, Toronto

